MODERN DRUMMER™

The International Magazine Exclusively For Drummers

June 1983 $2.25

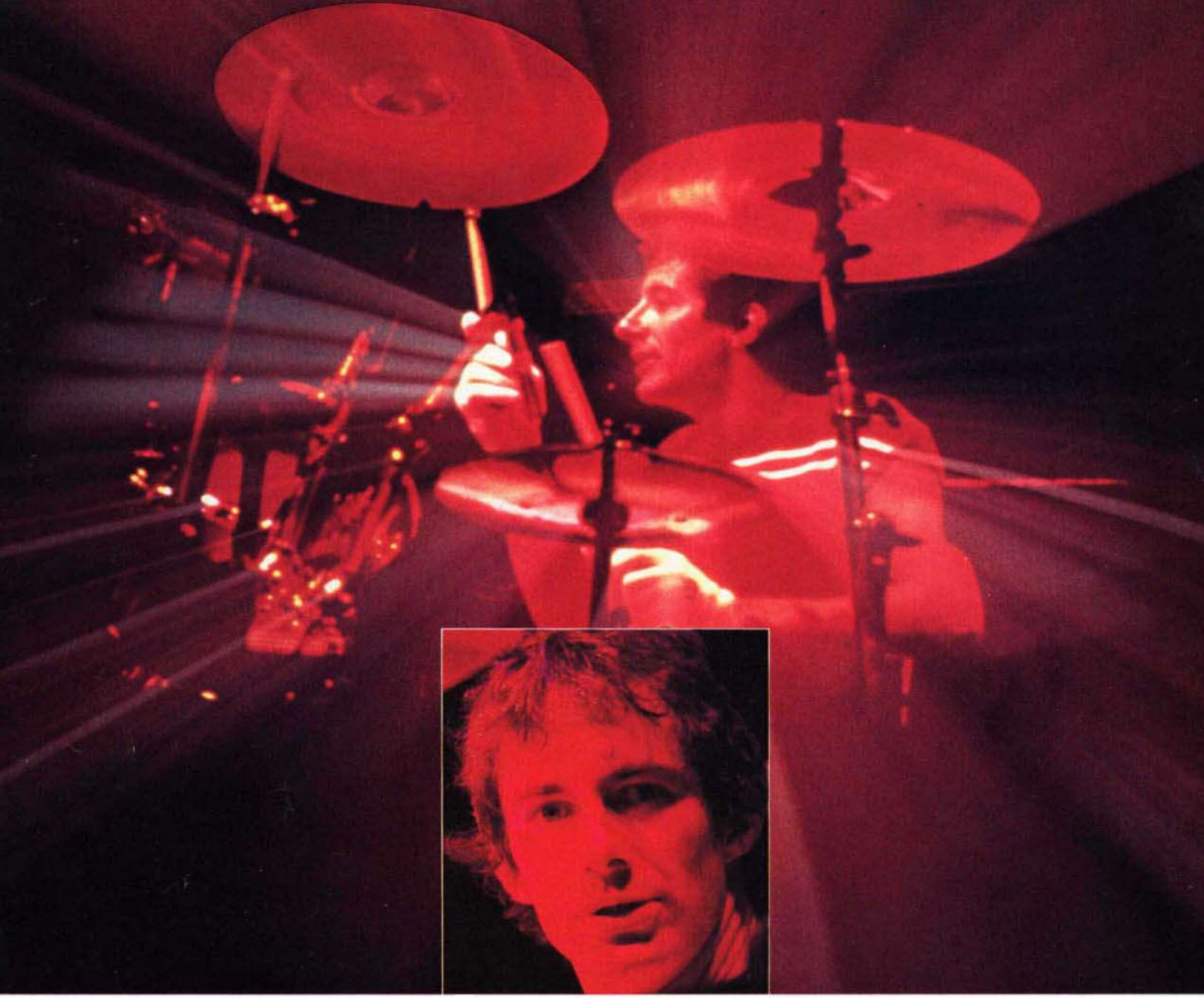
Bill BRUFORD

MIKE CLARK

MARK CRANEY

Warming Up For Drumming

Plus: Ed Thigpen on Time
George Wettling Remembered
Cougar's Kenny Aronoff
Jim Chapin



"There are lots of drums out there. But there's only one I want up here."

—Alan Gratzer, REO Speedwagon

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Cover Photo by William Coupon

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BILL BRUFORD

Bruford has managed to accomplish something rare: he has achieved great popularity without compromising either his high artistic standards or his continual quest to expand the art form. During a recent King Crimson tour, Bill shared his thoughts on his own goals and development, and on the state of drumming and music in the '80s.
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MIKE CLARK

From his work with Herbie Hancock in the mid-'70s, Clark has been recognized as a consummate funk drummer—indeed, he was one of the founders of the "Oakland style." But those who only know this side of Clark are missing the total picture, for Mike Clark's funk is but one of many styles he has mastered, with mainstream jazz being the one closest to his heart.
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Whether working with John Handy, the Fifth Dimension, or in the Canadian recording studios, Terry Clarke has employed the same high standards and taste. He discusses his background, and how the influences of his varied musical environment helped him become the unique player he is today.
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EDITOR'S OVERVIEW

On Press Releases

One of our most popular columns is "Just Drums," which offers MD readers a brief profile of an assortment of new or improved percussion products. Occasionally, readers ask why *Modern Drummer* doesn't offer an opinion of the products presented through this department, and I thought I might take a moment to explain.

The capsule descriptions presented in "Just Drums" are product press releases. We receive them, in rather abundant quantity, from the product manufacturer, distributor, or from the advertising agency who represents the company. They're selected for publication on the basis of their general interest value and appear free of charge. Of course, we're always more than happy to publish those which we feel are relevant to our industry.

Aside from the "no charge" aspect, what actually *is* the difference between a press release and a paid advertisement? Well, loosely defined, a product press release is a brief description of a new or improved item and stresses technical details and other important information. The endorsements, graphics and general sales pitch of an advertisement are rarely part of a PR. However, they do occasionally land on our desks in borderline condition. And when that occurs, it's an editor's job to cautiously separate the embellishments from the technical information we think you need to know.

Keep in mind that press releases are basically written by the same people who are promoting the item, so they *do* have a tendency to accentuate the positive. Readers should also be aware that the appearance of a product in "Just Drums" is not synonymous with an MD endorsement of that item. We are merely passing along information through "Just Drums," on products which are now on the market, and are in no way claiming that we have seen or heard the product, and approve or disapprove of it. The manufacturers and ad agencies appreciate the opportunity to introduce the item through the magazine, but are also well aware that publication of the release does not constitute editorial partiality. I think it's important for readers to be aware of this as well.

"Product Close-Up," "Shop Talk," and some of our other, in-depth equipment feature stories are the areas reserved for editorial judgement on a particular line or item. If you want to know what we think, that's where you'll find it.

I'd also like to mention that we are now accepting applications for the second annual *Roberto Petaccia Memorial Scholarship.* Once again, our scholarship will be awarded to a talented drummer who is seeking an advanced musical education and will be coordinated through the Berklee College of Music. The final winner will be selected by MD.

For further information on the 1983 *Roberto Petaccia Memorial Scholarship,* please direct your inquiries to Berklee College of Music, c/o Scholarship Committee, 1140 Boylston Street, Boston, MA 02215.

RS

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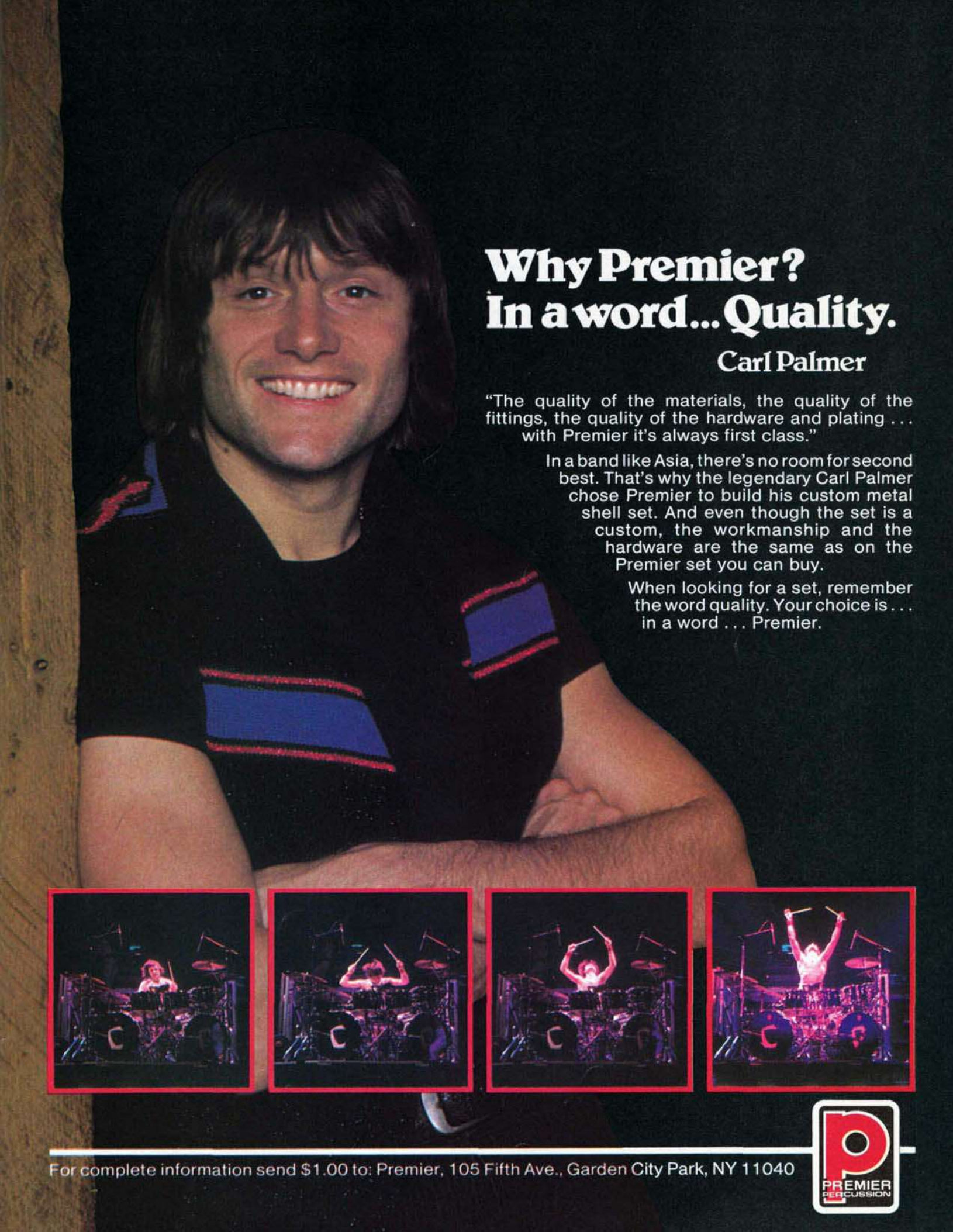

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Carl Palmer

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PREMIER PERCUSSION

READER'S PLATFORM

KENNY JONES

Kenney Jones reinforced my humble opinion that some of the "leading" pros don't always know what they're talking about. It seems to me the height of absurdity for him to advise drummers never to play double bass drums. Such advice is one-dimensional and takes us back to the days of the horse and buggy. I'd strongly recommend that Kenney get rid of his double bass set up, because his hypocrisy insults the likes of Louis Bellson, Ed Shaughnessy, Neil Peart, Tommy Aldridge and myself—who has spent 15 years of hard practice perfecting my double bass drum technique.

Avery Munger
Port Gibson, NY

I thought the Kenney Jones article was extremely inspirational and educational. I never realized how much respect that man deserves. What grabbed me most was when he said that you should be the drummer you are and don't change for anyone. I can relate to this. With contemporary music today, the only bands that will last are the ones with musicians who have distinctive styles.

Paul J. Lobosco
West Roxbury, MA

BAKER SURFACES

I was very glad to sec such an informative article by Chris Welch on Ginger Baker. Even though I found Ginger's drum solos a tedious listening task, he has, for many years, been one of my favorite drummers. Also, it is refreshing to know that he has not thrown in the towel like many do. Keep up the good work Ginger, Chris, and MD.

Jeff Graboski
Baltimore, MD

MORGANSTEIN HOW-TO

If I may, I would like to clarify the device I built for Rod Morgenstein to hold his *Roto-Toms*. In Rod's response to "Ask a Pro" (MD February, 1983) he stated the holder was made completely of stock Rogers *Memri-Loc* parts. This is true and can be duplicated by anyone very cheaply. All that is required is a horizontal 1" diameter tube and a Rogers accessory clamp (part number 61-0837-149, retail list $4.50 each). With a Rogers tom holder you can make a horizontal 1" diameter tube by adding a ratchet arm to the "third hole" of the tom holder. Ratchet arms come in lengths of 41/2", 6", 8", 12", and 19" (a 12" ratchet arm is $29.00 list, part number 61-1472-149).

The accessory clamp clamps around the 1" tube and has a 3/8' diameter hole running at a 90° angle. In other words, if the clamp is attached to a horizontal tube, the 3/8" hole is facing vertical.

Roto-Toms come with a 3/8 threaded shaft extending from the bottom. The end of the shaft has a "carriage bolt" type head that fits into a tri-mount system. To lit the 3/8 shaft into the accessory clamp, cut off the carriage bolt head (as described in the instructions provided by Remo with the *Roto-Tom).* In order to mount the *Roto-Tom* on the accessory clamp, run two 3/8-16 nuts part way up the threaded shaft and tighten them against each other. This makes a "stop" that will rest against the clamp when you slide the shaft into the 3/8" hole. Now screw on the lever/nut provided with the *Roto-Tom.* The accessory clamp will now be sandwiched between the stop nuts and the lever/nut.

This set-up is extremely strong and very adjustable. Any number of *Roto-Toms* can be mounted anywhere on the drum kit.

I hope this will be of some help to your readers.

John Cermenaro
Product Specialist
Rogers Drums

OOPS!

In your Jan. '83 MD, Jim Gordon refers to a marimba teacher named Earl "Hatz." I believe the name is Earl Hatch. He runs a popular keyboard studio on the West Coast, and has written and published many mallet solos and ensembles. I hope I'm correct with my correction.

Philip Shipley
Columbus Symphony Orchestra
London, OH

NE1L RUMORS DISSPELLED

Recently I've been hearing rumors that Neil Peart has leukemia and is going to die. I'm going crazy trying to find out if this is true.

Robert Fiorello
Rosedale, NY

Editor's Note: We phoned Neil who assures us that he is absolutely fine.

PHIL COLLINS & SABIAN

Firstly I would like to congratulate Stanley Hall on his excellent Chester Thompson article in the January '83 edition of *Modern Drummer.*

However can I make one small point relating to Phil Collins? On page 66, Chester mentions that Phil Collins endorses Zildjian Cymbals. In fact, like many other top international players, he is now playing and endorsing Sabian Cymbals.

In the meantime I congratulate you on the continuing success of *Modern Drummer* magazine, on behalf of all your avid British and European readers.

Mal Ward
Promotions Manager
Cymbals and Percussion (UK) Ltd

THANKS, JEFF!

I'd like to thank Jeff Porcaro for the inside snare drum part to "Rosanna." It—as he said—opened up many new and exciting possibilities. In fact, it increased my drumming all around, especially my kick, coordination and independence. Thank you MD for putting these added features in. I also enjoyed the article. It was very interesting in its presentation.

Cindy Walley
Washington, DC

UNCORKING THRONE SECRETS

In response to V.D. in the Feb. '83 MD, concerning wearing out rubber tips, here's a simple solution to the problem. I too have a Rogers *Samson* throne, and have replaced the rubber tips with plastic stoppers found in most bottles of inexpensive wine. The mushroom-shaped corks lit perfectly, like they were made for that purpose. I've had the same ones on my throne for about four years and they show very little wear. This might work well on other stands too, but I've not tried it. Please try this before you start grinding down the legs on your throne!

Doug Hutson
HarfordCity, IN

BUTCH ON GARY

Re: Your interview with Gary Chester by Scott K. Fish—WONDERFUL, WONDERFUL, WONDERFUL, WONDERFUL!!!!

Butch Miles
Hartsdale, NY

It's no accident that so many top rock performers and studio drummers are loyal Rogers players.

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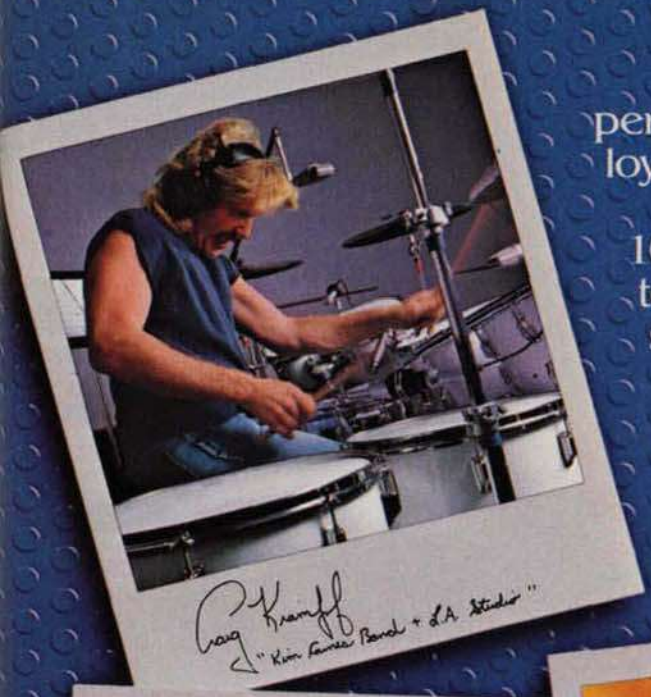

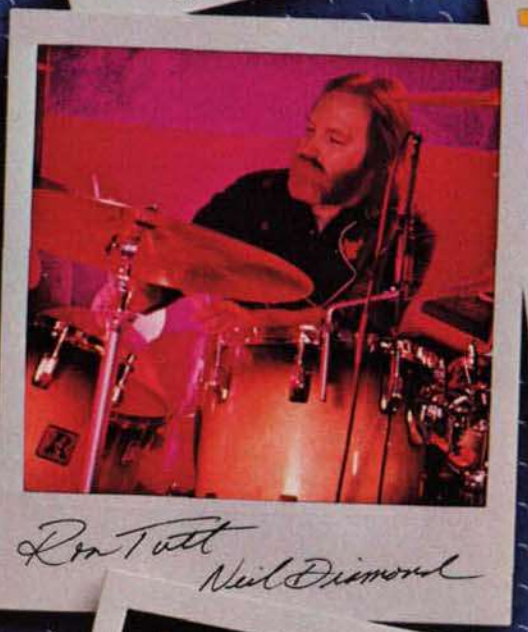

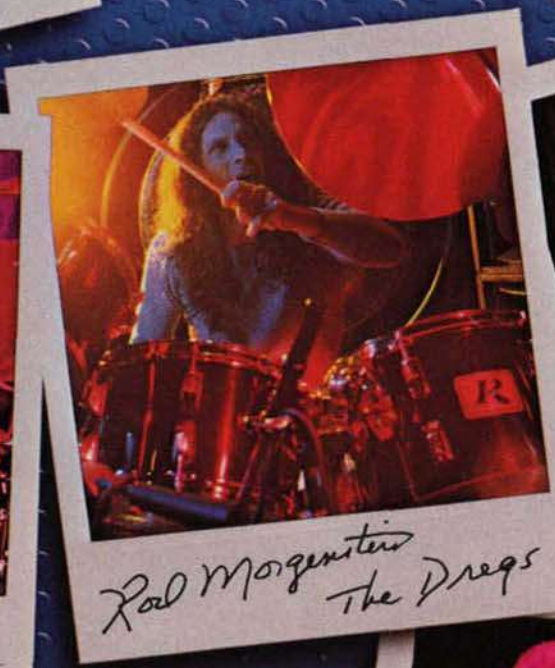

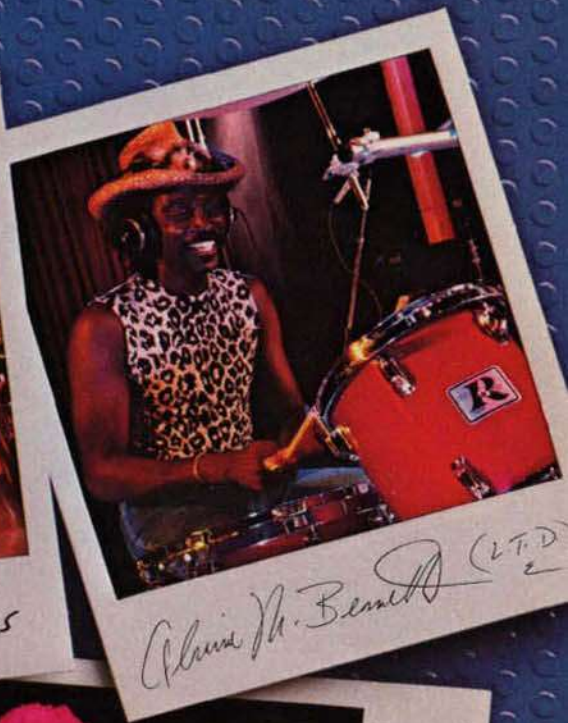

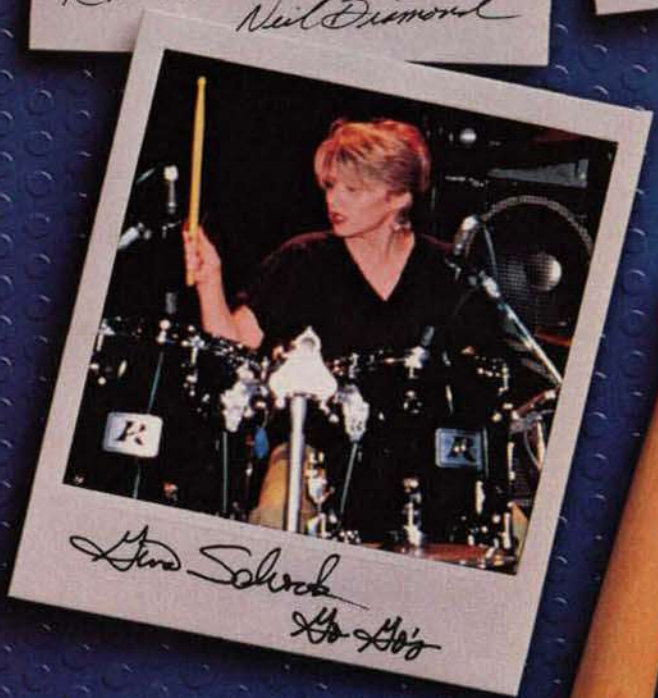

ROGERS

ASK A PRO

JOHN DENSMORE

Photo by Rick Malkin

Q. What cymbals did you use on the first three Doors albums? Were you ever tempted to expand your kit beyond the basic four-piece set up?

William Matlack
Hayward, CA

A. Zildjian on the first three albums: a 20" medium ride, a 16" thin crash and 14" hi-hats. Later I got a couple of Paiste 605's. *At the time I was with the Doors, I always felt that there were drummers out there who could do it all with one foot. I felt I should practice more rather than add more drums. If you'll look at the December issue of MD, you'll see a picture of four concert toms that I have started using in the last couple of years.*

RUSS KUNKEL

Q. How do you get such a huge sound on your snare drum? Are you using conventional, wire brushes?

Keith Cronin
Miami, Florida

A. Playing with people like James Taylor, I would have to be sensitive to the music and get a sound that was halfway between a brush and a stick. I basically use the brush as a stick. As you swing the brush down, the handle hits the rim first and causes a whip effect on the brush tip. The extra velocity contributes to the full sound, as the brush tends to bounce away from the head, letting the drum vibrate. It helps to have the drums tuned to a big, full, open sound without any muffling. I use both conventional wire and plastic brushes. They get pretty torn up though. I tend to play all the drums and cymbals with the same brush technique.

GREGG BISSONETTE

Photo by George Denny

Q. How did you land your job with Maynard Ferguson's band? Who were your influences?

Lee Stiles
Omaha, NB

A. I had always wanted to play with Maynard's band. I was a student at North Texas State and had been sending Maynard tapes, but nothing was happening. Finally, he was playing a gig a few miles from Dallas, where I was playing with a smoking band called Buster Brown. I didn't get him on the phone, but I did get his lead trumpeter to come see me at the club. Not only did he come, but the whole band came and sat in. It was great. Afterwards, he said he really dug how I played, but he was real happy with Dave Mancini on Maynard's band. He said I could have the spot when Dave left, and that's really what happened. Of all my influences, Ringo would be first. Of course, there's Gadd, Garibaldi, definitely John Bonham, Tony Williams, Elvin, Stewart Copeland and Vinnie Colaiuta just to name a

CARL PALMER

Photo by Rick Malkin

Q. I recently saw you on the Asia tour and thought I recognized Zildjian Cymbals on your kit. What drums and cymbals are you using now?

Dave Demarco
Aberdeen, MD

A. The drumset and percussion I am using with Asia is made by Premier, who also makes my sticks. The cymbals and gongs are made by Paiste and I use Remo heads. The set is a custom built, stainless steel kit in the following sizes; two 24" kick drums, 10", 12", 13" and 14" concert toms, 16"x16" and 16"x18" floor toms. The snare is a 14x6 1/2 Premier 2000 snare *and all the pedals/fittings/stands are Premier too. The cymbals (sitting behind the kit left to right) are;* 2002 *15"* Soundedge *hi-hats,* 2002 *16" crash,* 2002 *20" crash,* 602 22" *heavy ride,* 2002 *22" medium,* 2002 *24" China. Also I use three small "Icebells." The two gongs are 38" and 56", respectively. Onstage I use two Premier* Elite *timpani. I hope this will be of help.*

GRAHAM LEAR

Photo by Paul Jonason

Q. You amaze me in the kind of sound you get from your drums. Who taught you how to play, and where do you get your ideas for playing 100% pure kick-ass drums?

Ronald Sisler
Pittsburgh, PA

A. Thanks for the "kick-ass" compliment. My ideas were built around all my early studies with teachers like Donald Johnson and Robert Comber in Ontario, Canada. Donald taught me how to read and all the basics and Robert and I went through the more advanced books like Chapin's Advanced Techniques for the Modern Drummer. *Later, in L.A., I studied odd times with Ralph Humphrey. After that, I could read and analyze most music and what my mistakes were by myself. On the gig at night I'd apply what I had learned practicing during the day and see my improvement. By learning to read at an early age I was able to do transcriptions of things I wanted to learn—beats I wanted to copy. My ideas flow out of my experience, the needs of the music I'm playing and what I'm hearing and trying to accomplish on the drums.*

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Paiste America, Inc., 460 Atlas Street, Brea, CA 92621

PAiSTe

CYMBALS SOUNDS GONGS

Photo by Laura Friedman

BILL BRUFORD

by Scott K. Fish

JUNE 1983

Bill Bruford ought to be familiar enough to MD readers by now. Bill's first feature interview appeared in the Jan./Feb. '79 MD, and it was consistent requests from readers, plus constant Ask A Pro questions that prompted my getting back with Bill for round two. When King Crimson regrouped and released Discipline, *Bruford fans were hit with yet another Bruford approach to drumming. Abandoning the traditional use of cymbals and adding on the Simmons electronic drums, Bruford's drumming sounded like a crossbreeding of a vibraphone and a drumset.*

I spoke with Bill during a King Crimson engagement in Maryland. Bill asked if the interview would be dealing with equipment Questions mainly, and I said no. But, I did want to find out about Bill's use of the Simmons drums. In opening the interview, Bill explained the view of equipment/music relationships.

"It's music first and equipment second," he said, "depending on what the musical demands are, rather than bringing the drumkit first and making the drumkit dictate the type of music. Just because you've just got these instruments set up in a certain order means the music therefore must be like this. I'd rather do it the other way around. Have some music and then think, 'Ah! What would go nicely with this?' "

We covered a lot of ground. Towards the end of this interview, Bill asked me, "Is this interview okay? This isn't all particularly about drumming. Well it is a drumming kind of article. It's advice and feelings about drummers, generally, in 1983."

SF: Your set now incorporates the Simmons drums.

BB: I use quite a bit of that. It's become quite useful with King Crimson. It's a hybrid kit of half electric/half acoustic. It has an "internal" acoustic kit which is fairly conventional: a Tama bass drum and Tama snare; a 14" *Roto-Tom* and a big Tama Gong Tom.

SF: Aren't you also using a set of *Octobans*?

BB: They're Dragon Drums actually, but I also have a set of *Octobans*. I often change as I like.

SF: Having no earlier audio reference, when I listened to *Discipline* and *Beat*, I didn't hear anything that jumped out as sounding like the Simmons kit.

BB: What do you think the last track on side one of *Beat* is? It's all Simmons toms. Entirely so. The whole track is founded on melody drumming. You might like to check out "The Waiting Man" on *Beat*. The only reason that tune is played is because I had the Simmons drums up to certain pitches and was playing a melody on them. That melody then became a [Chapman] *Stick* pad; a bass part. The bass starts and then I make an entry with a harmony to the bass part. Then the whole group shifts tonality, the drums shift tonality and off we go again. Then we stop the tape, shift tonality, start up again and away we go again on a third, fourth and a fifth. You hear melody drums playing away and they all neatly change tonality for you. That is a virtue of a Simmons.

SF: Can you change the tonality by the flick of a button?

BB: You used to have to do it by pressing four buttons, so that all your four tom-toms would shift to the next preset program. But now I have that on a footswitch on the floor. I can take my left foot from the bass drum pedal and activate that footswitch, which will move all the tom-toms onto their next preset program. That means that if the group has selected an E tonality, we can all shift on to the next tonality—an A for example—at the same point. So I feel more involved with the music playing these drums.

There's no other drum, that I can think of, that could possibly be quite like the Simmons. It is pitchable and it has a peculiar melodic sound to it which is quite nice. Electronics come in various forms. It's not always "white noise." It's just that the electronic sound that I was producing happened to be very light and pretty sounding on that particular tune. We're using about 11 Simmons pads now in the show. Adrian Belew, the singer, and I actually start off the show standing and drumming at six Simmons pads, which is very entertaining.

In a way, the Simmons kit has come to me at quite a useful time. It's dictating some of the way King Crimson is going.

SF: Had you been using the Simmons kit *before* King Crimson reformed?

BB: No. I got into it around the same time. It's been a lot of hard work. But, on the whole, it's been a lot of use in my particular musical situation. I couldn't speak for anybody else.

SF: Robert Fripp seems to have very definite ideas about the function of a drummer and how drums should sound in a band. How do you deal with his feelings and ideas?

BB: Robert has always had quite strong feelings about drummers, really, which I liked. He used to make very broad statements and general ideas like, "Why are you playing the cymbal *there?*" There would be no real good reason why I was playing the cymbal there. "Don't lean on cymbals." You know the way drummers quite often *lean* on cymbals? Sometimes it does a drummer good to listen to refreshingly candid comments from people, like guitarists, who have maybe no knowledge of drumming in the sense that we have. They are, therefore, not hidebound by its convention. They're able to say, "Well, what are you doing this for? It's absolutely meaningless. I can't understand it." Quite often these people are right.

My function in King Crimson is very often to provide rhythmic movement which the others would wish to play with. It's loose, very loose. It might just be playing on a xylo-slit drum or two notes on a marimba. The "drummer" in Crimson has always needed to have the broadest outlook on percussion.

may not play at all. He may just play a triangle. He might be playing sheets of steel or melody drums. Anything goes. It's one of the most unconventional rock 'n' roll drum gigs available.

Whenever I go into King Crimson I'm prepared to change. It's not frustrating so much as one can see one's own limitations. You have to work your way around them. In a way, in a band like this we're saying, "Here are some restrictions. We have decided and agreed *not* to do the following: A,B,C,D,E,F and G. We are *not* going to do those. Therefore, *drummer*—look to your instrument and see how you can play something else apart from those things. Work around the subject. Come up with something different; something fresh." That *can* be difficult for drummers, because they've got their set plans on what they're going to play. Suddenly what's required of the drummer is broken down in his face. All his practicing of licks, set beats and stuff he's worked out, suddenly seem like so much nonsense and are relatively redundant. He has to think again about what it is he's playing and *why* he's playing it. That's why it does you good to go into King Crimson for a few years every now and then. I now play very differently in this band from the way I played in my own band.

SF: What do you see as the major change in your playing?

BB: It's hard to say. I'm very much a textural player now. It's the right textures in the right places that's required here. Much of the drumming is simple. I see my feet—more and more—playing a consistent "dance" pattern. However, that might only be my lower body. It may be that my upper body is, in fact, now more complex in many ways. As the feet get simpler, it's possible that the hands get more complex. The sticks that used to be between two sound sources of cymbal and snare, perhaps are now between four sound sources. Left hand moving constantly back and forth between, say, two Simmons pads. The right hand might be playing some pattern between snare and boo-bams or something, perhaps in a multiple meter over the dance groove in the feet. One is always trying to present the simple and the complex at the same time.

SF: Was there a time at the beginning of King Crimson when new drum concepts were being discussed, and you had to woodshed some new things?

BB: Yes. I would say that's true. It was quite coincidentally useful that I'd come across the Simmons and other instruments that I like to use now, at the same time the band was forming. Robert came around to my house and I said, "Well, listen. I've got *these* things." He said, "Well, that's just as well you've got these things, because I had in mind this textural drumming. I want an *almighty clattering sound* like 40 Ghanian drummers. But, I want it to be electric and also I want it, etc. etc." It is incumbent upon the drummer in Crimson to come up with "an almighty clattering sound." I like being spoken to in those terms rather than have a set militaristic part written out which says, "Here is a flam. Now, I want a flam-triplet here, la *de* da *de* da."

So, in a way, we do very little unison or ensemble phrasing figures, which I would've done *more* in my own band. Now they're large, broad sweeps of color. For a while it's white heat, and then for a bit more it's this almighty clattering sound, and then five minutes later it's a very pretty texture of the xylo-slit drum or something like that.

'THE GIG I HAVE AS THE DRUMMER IN KING CRIMSON IS ONE OF THE FEW GIGS IN ROCK 'N' ROLL WHERE IT'S EVEN *REMOTELY POSSIBLE* TO PLAY ANYTHING IN 17/16 AND STAY IN A DECENT HOTEL."

That's where I draw the distinction between Crimson and my band, which I now, in many ways, consider to be quite dated in concept. A worthwhile organization, I hasten to add, but nonetheless very *dated* in concept, in that it was dealing, really, with pure notes. The interest in Crimson is really not so much in the notes. They are merely the things which enable you to play a texture.

SF: You're one of the few drummers who continues to keep an open mind about new areas of percussion as you continue to evolve.

BB: I don't have any defensive position to maintain. It's not as if I'm the world's fastest snare drummer, whereby I have to play that all the time or else I'm sunk! I'm trying to consider myself as a musician first and as a drummer second. I would just like to make the group work. If that means that all that's required of the drummer is two bass drum beats in the last measure—that's fine. That doesn't bother me at all. I don't feel that it's incumbent upon me to display my drumming ability every five minutes. That's the opposite, in a way, of a lot of music that happened in the '70s, which was designed for soloists to attract attention to themselves. When they played they were dealing with their expertise.

I think one of the bases we have in this new King Crimson is a feeling of communism. I don't mean political Communism. But, a kind of communal feeling. More of a kind of "village" type of feeling whereby we are all simply amateur musicians. Non-specialists. We're getting together to play fairly modest parts which, when put together, are greater than the sum of the whole. A small orchestra.

With *Discipline* we had a Gamalan tape and there was talk about Gamalan music, which is very interesting. A lot of that spirit is in the band. I don't know whether it's diffused now somewhat, but that's how it started about a year and a half ago. The cut "Discipline" off the first album is the flag tune of that idea, in a way. Nobody there moves out of line. Everybody has an exactly equal part which shifts in and out of everybody else's part. At no time must anybody attract attention to themselves. It's subverting your own sense and your

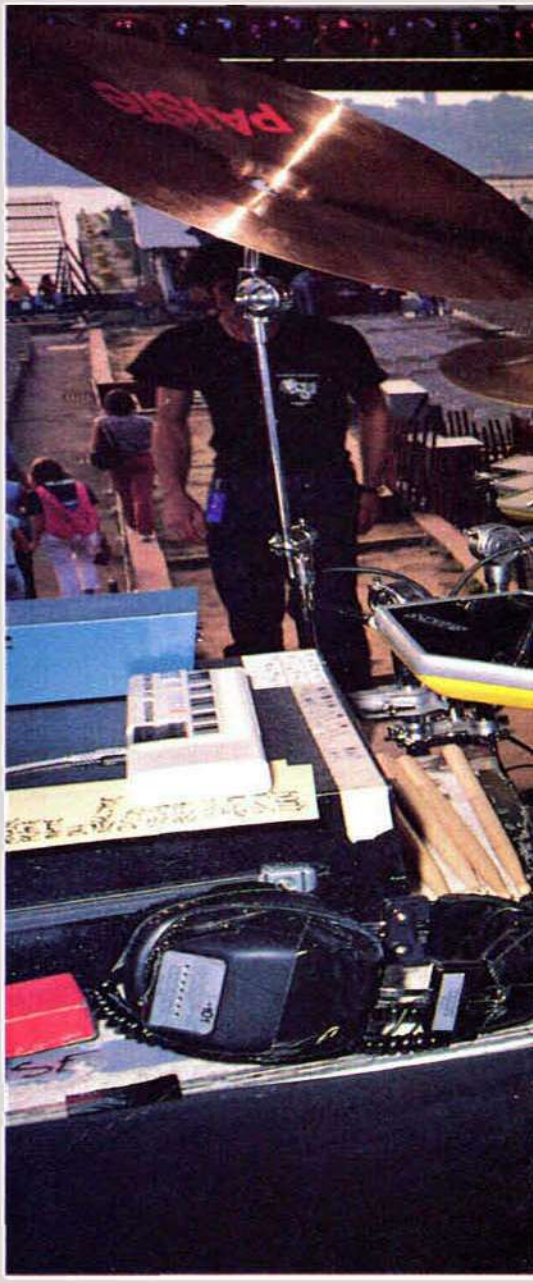

Photo by Laura Friedman

own ego for the common good.

SF: Did you have any reservations about rejoining Crimson?

BB: No, I never have any reservations about joining King Crimson. It's one of the few gigs in rock 'n' roll which is remotely open for drummers to change things. In fact, King Crimson *exists* to change things. It's hardly likely that we're going to appear on the top of the chart. We might by some accident, but it's not as though we're going to turn up on *Solid Gold.* We exist because many musicians look to us to try and describe or make some effort into the future, which the other musicians may not be able to do because of their Top-40 style gig.

SF: Fripp made the distinction between "First Division Bands, Second Division Bands" and "Third Division Bands."

BB: He's keen on those kind of layers. Far be it from me to explain what he's talking about, but that's not a bad idea. You can exist on a number of musical levels to achieve certain musical ends.

SF: He said that a "Third Division" band would be into research and development; would have an artistic lifestyle and would be civilized. But, they didn't earn a living. "Second Division" would be professionals being able to earn a living but they didn't change the world. "First Division" would be bands with access to the latest, current ideas and best musicians, and were part of a popular culture.

BB: I think King Crimson's in there somewhere. We're riding a rather difficult balancing act which I enjoy a lot. Between being *almost* part of a popular culture—and it's possible that we could become very popular if we did certain things—and also by being extremely inventive musicians, we hope to define the future a little bit and offer some suggestions to what we think musicians might be playing on bandstands in four or five years.

SF: Were you finding that music over the last five years or so has been pretty dull?

BB: Oh yeah. From what is accepted in America, that's true. It's an irony that the *popular* drummer and the *popular* musician who's involved in this popular medium, might not find it to be the most entertaining. I'd rather participate than observe. I contribute to it. But, most of my interest in *listening* comes from outside of the huge popular medium. I'm listening to Jack DeJohnette, Black Uhuru, New Wave English bands, ethnic music and other stuff. None of which is in the mainstream of the great Midwest rock 'n' roll ideas in America, which have become very conservative. And very hard, therefore, for people like King Crimson to make any imprint there. We're just not allowed in. We *do* make an imprint, thanks to the efforts of managers, record companies and so forth. But, the gig I have as the drummer in King Crimson is one of the few gigs in rock 'n' roll where it's even *remotely* possible to play anything in 17/16 and stay in a decent hotel.

Mercifully, kids have come to trust us. They're not sure what they're going to get with an evening of King Crimson, but it will be value for money, and the musicians up there will at least be making some kind of effort to be honest, rather than going through a set pattern or a set routine.

SF: From the mid-'60s up until the early '70s, there were a lot of drummers in rock 'n' roll, like yourself, who had a unique style and sound. We've lost that. We have a situation now where most of the drummers—at least on record—all sound the same.

BB: Isn't that interesting? I think it has something to do with the way music is bought and sold. It's called standardizing the product. I should imagine—although I'm no businessman—that to buy and sell things efficiently, you need a fairly standard product. Or at least a product that is carefully in one of four or five bags, be it disco, jazz, rock or something else. Therefore, the drummers became standardized too. What was required drumming in any kind of black disco band—very few people could tell it apart. They're all identical sounding. If you were from Mars you'd think all these bands sounded the same if you tuned into any FM radio station in the Midwest. You couldn't distinguish the drummer in one band from the drummer in another. It's a standard product you have there.

Photo by Laura Friedman

King Crimson exists to try to be different from all that. But, it's hard going. There's no doubt about it. The reason music became like that in the late '70s was the buying and selling of the music. It's easier to buy and sell it if everybody does the same thing.

SF: Yet, the musicians that really make a mark are the ones who do do something different than everybody else.

BB: Absolutely. The rebel and the renegade. We have a whole album out called *Beat,* which is very loosely about the Beat generation.

SF: Who's idea was that?

BB: It was just a subject of discussion that was around in the band, about the similarity in *intent.* Actually, Adrian Belew is, in many ways, a 1982 version of a 1949 Kerouac. Very hit-the-cards, very full of enthusiasm and naivete in a way, which is absolutely great. Robert became very interested in the Beat movement and did a lot of research and reading. The album is in no way a concept album. It's just that the inspiration for it came from that movement.

SF: Have you read any of Jack Kerouac's books?

BB: I've read a couple, and Robert's probably read them all by now. But, that's where the lyric idea for *Beat* came from. The last track on the album is "Requiem," which is a requiem for those Beat writers, really. It's amazing how these movements fade and ebb and flow so fast. These people should not be forgotten because they were all visionaries, and it's nice for us to refer back 30 years sometimes and say, "Hey, the spirit we feel now is the spirit I'm sure they felt then." Young and enthusiastic, basically.

In recessionary times, countries revert to the safe, the secure and the conservative. In pop music there's very little going on in the mass America

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Solo from "Neurotica" on the King Crimson Beat album.

Transcription by Skip Shaffer.

Skip - as promised here is Discipline pattern - sticking repeats after 17/16. Do send it up to M.D. by all means, but maybe send them the front solo (up to the vocal entry) of Neurotica. That might be a bit more substantial! Hell, send 'em both!

Best wishes

Bill Bruford

Key:

Roto Tom
Tama Gong Tom
Log Drum
Bass Drum

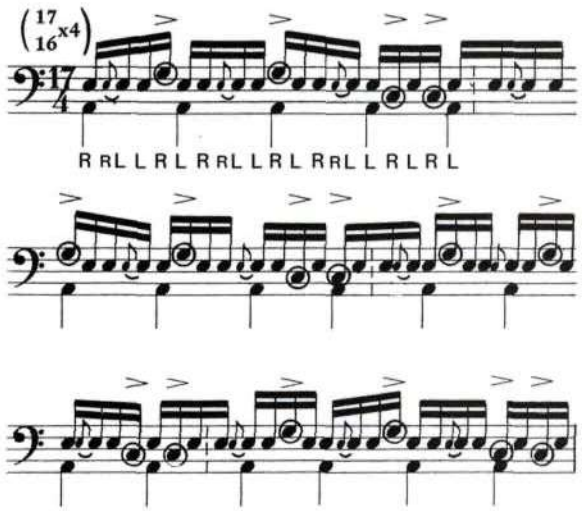
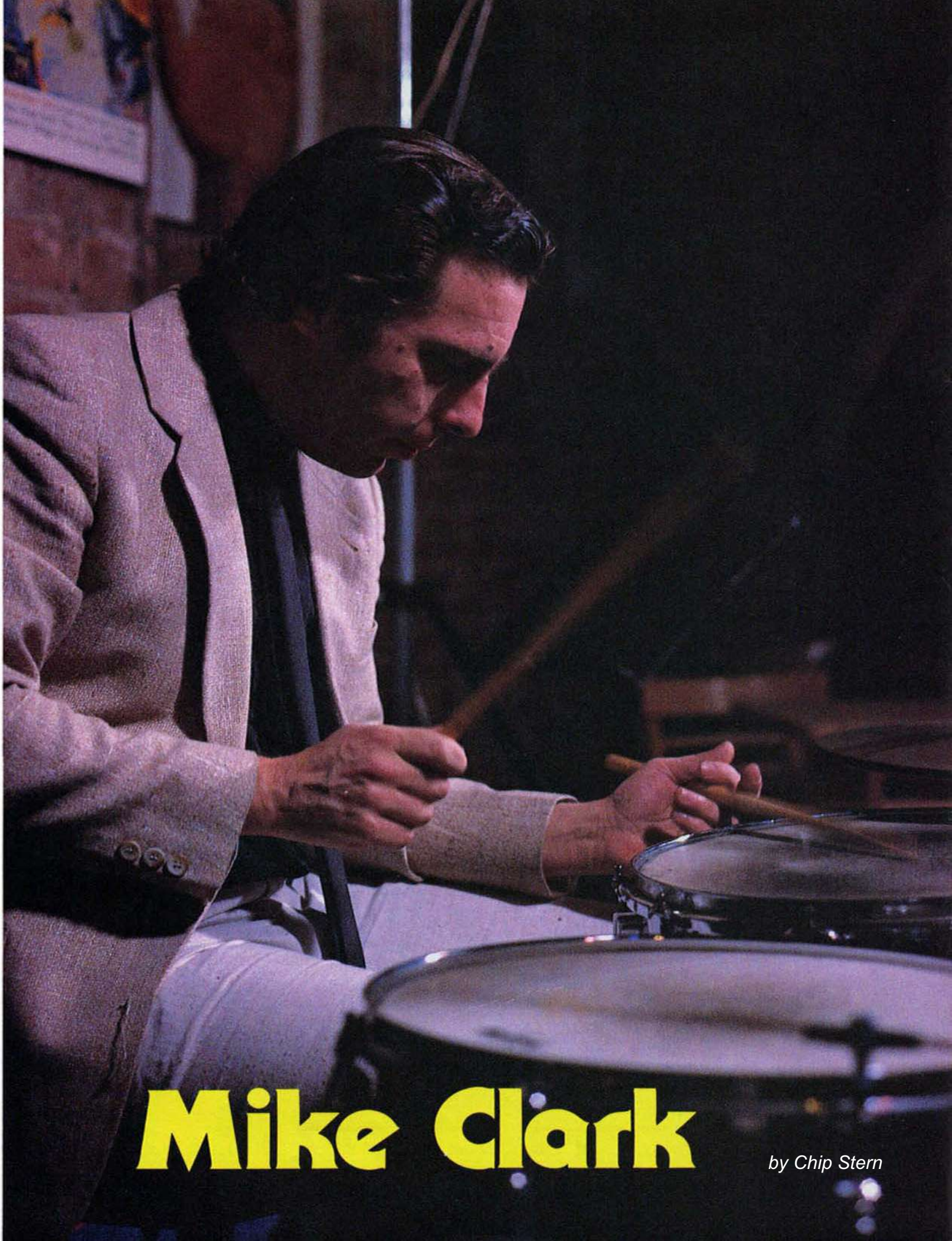


Photo by Paul Jonason

TRADITION IN TRANSITION



Mike Clark

by Chip Stern

Oh, yeah, Mike Clark. The fusion drummer, right? Well ... no (not the Byrds' drummer either, thank you). "I've been playing drums since I was five years old, man," Clark explains with a shrug and a lopsided grin. He's heard it all before, and while there's no trace of bitterness in his words, there is a touch of weary, bemused irony. Because even though he's not trying to deny the musical breakthroughs he made with Herbie Hancock's Headhunters or with fretless bassist Percy Jones in Brand X (nor to discount the double-edged notoriety it afforded him, granting him wide exposure among both musicians and the general public), it still strikes Clark as funny that people identify him with fusion music (perhaps we need a better definition of fusion, but more on that later).

After all, Mike Clark has been a working drummer since he was five, sitting in as a child with Dixieland bands around New Orleans, working in the city's French Quarter with Clarence "Frogman" Henry's group at nine, backing up the likes of legendary bluesmen like Albert Collins, Freddie King and Jimmy Reed in Texas at the ripe old age of thirteen. At a time when most guys were waiting eagerly for their first whiskers to sprout, Mike Clark was already privy to the kind of musical experiences you can't get out of a method book or conservatory study, pursuing his dream as a child in the adult world of '50s and '60s juke joints, jazz clubs and dirt floor roadhouses.

"I've always been a jazz drummer—that's all I ever wanted to be. Before Herbie, it's strange, because I was mainly playing bebop, or whatever it is they're calling it this year—I call it straight-ahead. Bebop, cool, rock, funk . . . man, I don't even know what those terms mean. Ever since I was a kid I played straight-ahead acoustic, right up until around the time of Herbie's gig. So the one time in my career where I tried to earn a living I sort of got typecast as a fusioner. But I've always been a jazz drummer. That was always my dream and my idea. Then I did the gig with Herbie and got typecast as a funk drummer. Everybody else labeled it as funk, but we were really playing."

So why did people think it was funk, I wondered? "Because it was funky," laughs Clark in that warm, gravelly, black-leather-jacket voice of his. "Look, with a swing beat the time is felt in triplets, while rock and funk beats are definitely felt in 8th notes—it's straighter, right? But so long as you're able to bend the time, shape the music, it doesn't really matter to me. If cats are really listening to each other and relating, you can paint a picture together, and to me, that's the goal of music. I don't care what bag or style of music you're playing, or if you're playing them all at once. I find *that* to be the most gratifying music to play—the most human music, you know what I mean? So basically, jazz, to me, is any form of creative music that has fire, spontaneity and interaction between the cats, instead of it being like bowling night or something, where you play as if it's some stupid backing track and you're just waiting for the soloist to arrive. I mean, what is *that* about?"

Indeed. What *can* one make of music that requires its participants to mimic Mr. Machine? In which the apex of cool is to act nonchalant and uninvolved? And why have all these labels like jazz, rock, funk, pop—originally intended as simple marketing tools to help people sell records—been used to tear American music asunder, to render its component parts unintelligible to followers of one "style" or another?

The essential unity of American music—a unity in no way compromised by the diversity of its rhythms, melodies and harmonies—is the most resonant, uplifting feature of Mike Clark's visceral, free-wheeling drumming. At any given moment, the entire history of American drumming is present in Mike Clark's sensitive, virtuostic figurations, maintaining cohesion and direction through the gyroscopic logic and depth of his swing.

In other words, Mike Clark is a hot drummer, a catalyst, the type of player who lifts a band through a combination of chops and spirit. The problem Mike Clark has is that he's so adept at playing (here come those labels again) swing, bebop, funk and rock styles—seemingly playing them all at once—that in a sense he's neither fish nor fowl. To the jazzers he's a funker; to the rockers he's a jazzer. All he's trying to do is play, but because of the artificial separations of American music, he's dubbed a "fusioner," which is supposed to imply that he's a little bit of everything (and, therefore, a whole lot of nothing).

But what, pray tell, is fusion? A contrivance invented during the '70s to connote an alleged intermingling of musical styles. Towards the end of the '60s, individuals and groups as distinctive as the Gary Burton Quartet, the Tony Williams Lifetime, Cream, Jimi Hendrix, James Brown, Sly & The Family Stone, Miles Davis, The Soft Machine, Captain Beefheart, and Herbie Hancock had combined elements of dance music and trance music, acoustic and electric, backbeat and no-beat, Western and Third World forms to fashion a melting pot of energy, ideas and aspirations that owed as much (or as little) to the Beatles as to John Coltrane.

But when the energy got co-opted in the mid-'70s, fusion came to mean pyrotechnics or flaccid make-out music, crowd-pleasing unisons or chronic underachievement. It is in *that* sense of the word that Mike Clark is nonplussed by the notion that he's considered a fusion drummer.

"In the early '60s," Clark recalls, "all of that was around. All I knew was that all of the music felt so good, and it was a new experience, and I could play the drums well. So I didn't even think about what type of music it was. I played what I heard happening, and what I played seemed to fit. In those days it was a big, strong, emotional sound, and it seemed like everybody just knew what to do. Because you heard everything on the radio, not like today; on AM stations you'd have r&b, hard blues and rock 'n' roll together in rotation, and the rock 'n' roll was more like rhythm & blues then. And it wasn't about technique, man; it was about feeling—good-time

A young Mike Clark with Clarence "Frogman" Henry's band.

Photo by Rick Mattingly

Photo by Rick Mattingly

party music with a great big beat. It didn't seem like the music was as separated as it is now. You'd play a jazz gig, and then you'd go play an r&b gig. It was just another gig, you know.

"In the '50s and early '60s a drummer was supposed to be able to cover any kind of music—period. Like in Texas, if you couldn't play the Texas shuffle, forget it man, get off the bandstand, goodbye, pack it up. I don't care how much chops or rudiments you had. The beat to play was the downbeat of four, and you had to play from the bottom up, really leaning into that bass drum. And sometimes the leader'd call out to you to 'Play backwards with the bass drum, boy'; everything was on the up. I'm telling you, it's experiences like that which gave me a foundation. Sure, all those gigs dealt with different styles of playing, but it didn't seem like the distinctions were so important then, like it became later in the big recording boom, when cats started talking stuff like, 'Well, this guy plays jazz, that guy plays rock, this guy plays funk.' I don't see how you break all that down, man. What are you going to categorize Ray Charles as, huh? He plays every style—jazz, gospel, hillbilly, ballad . . . flat out moanin' blues. And there's funky jazz music, man. Cats like Horace Silver, and Cannonball and Lee Morgan, they'd get really funky. There's rock music that swings too, like Cream or the Police. James Brown would put on a hell of a show, but he always had the best musicians, so they could just slug it out and funk your ass off, or they could stretch and show you some chops. I mean, I don't understand how you separate the stuff. To be honest with you, if I had my druthers, all I'd play'd be real acoustic music of a swing or bebop nature; there's something about acoustic instruments played strong that means something special to me. But this is the real world, so I don't always have that luxury. If the cats are open, and we get the music real circular and conversational and dramatic so that we're telling a story and relating to each other, then it doesn't matter to me what it is, acoustic or electric. But when cats start telling you to play a little more or a little less, well, then it becomes like a job, and I'm not so into it. I just want to hear sincerity in music; no jivin', and don't go putting labels on it. Just let the cats play."

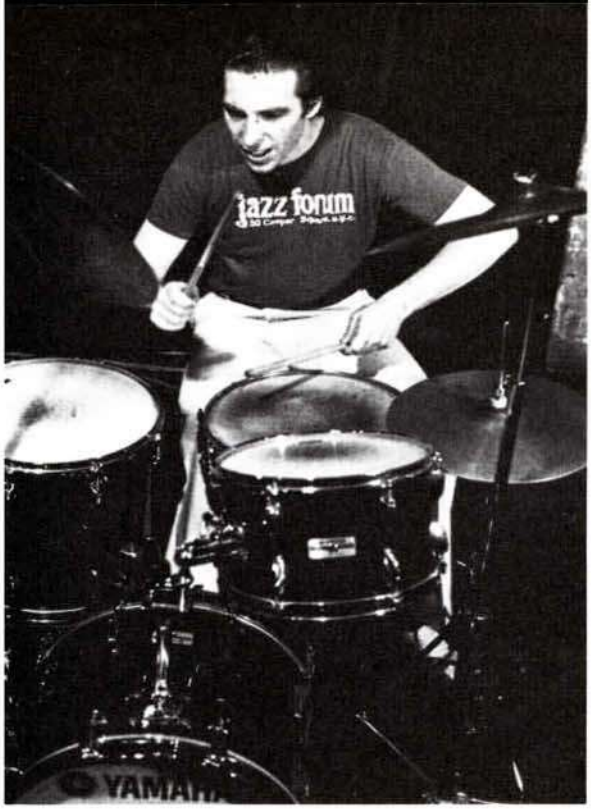
Still, the confusion about who the real Mike Clark is continues, often with darkly humorous results. One incident which took place on the floor of the Atlanta NAMM show (only the names have been changed to shield the guilty) was right out of a Pirandello play. Wandering the floor, checking out equipment, Clark begins working out on a set of instruments mixing time and rhyme, building in detail and intensity all the while. Soon a big crowd is gathered as Clark blows hot, sweet, swing beats. The listeners are gassed, the booth's doing good business, and Mike feels positive about his thing. Then the president of the company saunters over to Clark and tells him, "Hey, you sound really great on those—you ought to buy yourself a set." Then, unaware of Mike's roots or his stature, offers him some brotherly advice: "You're a jazz drummer, right, so I don't know if you'd be into this, but if you really want to be successful you ought to play some funk." Well, at least he called him a jazz drummer, so Mike listens, patiently. "I'll tell you what I heard that's really fantastic," he continues. "I don't know if you're into this type of music, but there's this Herbie Hancock record that's really great called *Thrust,* and the drummer is really fantastic. You ought to learn to play like that." Clark does a long double-take. *"I'm* the drummer on *Thrust."*

Born on October 3, 1946, Mike Clark was a child of the rock 'n' roll era, but his heart was with the great jazz drummers of the 1930s and '40s, due in no small part to the influence of his father, who was a working drummer until shortly after his son's birth. "Yeah, he played the drums until he was 35," Clark recollects, "then said 'the hell with it' and started railroading, which is about the same thing [laughs]. It's a lazy man's life, you know. Fast money, easy work, and constant travel; moving from town to town—very similar to musician's life in those aspects. I rather enjoyed all that moving around, because I was meeting new people in different parts of the country all the time, and it was a lot of fun. It was like for every year I was in school I was in another city. In a way, discipline-wise, it would've been a lot hipper if I'd lived a more steady, regular lifestyle, I suppose."

But as a result, Mike Clark got to see the length and breadth of America first-hand, and to internalize the rhythmic vernacular of this country's south, southwestern and western metropolitan centers: among his ports-of-call along the way were Sacra-

"I DON'T JUST WANT TO PLAY GARDEN-VARIETY FILLS OR BE HOT-DOGGING IT WITH EASY CLICHES, SO I TRY AND BREAK THINGS UP TO MAKE THE OTHER CATS WANT TO PLAY . . ."

Photo by Rick Mattingly



mento, California; Pittsburgh, Pennsylvania; Roanoke, Virginia; Covington, Kentucky; Dallas, Ft. Worth and Houston, Texas; New Orleans and Shreveport, Louisiana; Atlanta and Macon, Georgia; and Biloxi, Mississippi, before he settled down in the Oakland/San Francisco community from the mid-'60s through the late '70s.

"My pop came from the generation of drummers where they didn't play time on the ride cymbal or even the bass drum—they played it on the snare drum. So he had all these press rolls and buzz rolls together that were really hip, and I picked up a little of that from him, but I still can't play them anything like him, because that context doesn't exist anymore. To this day, even though he hasn't played in over 20 years, I'll say, 'Hey dad, check this out,' laying some hot licks on him, and he'll come back with 'bzzzzzzzzz-baduda-dzzzzzzzzzzz' and I'll say,'What?'

"So my dad was into cats like Chick Webb, Cozy Cole, Gene Krupa, Buddy Rich and Sid Catlett. And he was very heavily into Mr. Louis Armstrong, so from the time i was born, his music and that of Philly Joe, Roy Haynes and especially Art Blakey was all around me. So I guess I just soaked it right up. He was also really heavy into all kinds of boogie woogie piano and blues music, so I guess that's where my funk and rock thing got off the ground, too. I used to listen to records all the time, and I've probably been influenced by every drummer who ever lived. But my main influences as a kid, right through grade school, were Krupa, Buddy, Zutty Singleton, Louis Bellson, Sid Catlett and Chick Webb. I think it was the way they all swung with those big bands that first got to me; the feeling of the drums and the pulse of those bands, the way they soloed—I heard all that immediately. Then around high school I got deep into Max Roach as well as Philly Joe and Art Blakey. Then after high school it was Elvin Jones, Tony Williams and Jack DeJohnette; they all played with so much intellect and emotion—and they kicked ass in any band they were in; made the other musicians come out, go beyond their standard licks. And that pretty much marked the end of my active listening period. From there I just sort of took off into whatever it is I'm doing now. In a way it's really not fair to single any cats out, because when you listen, especially as a child, you take in so much information that it has to come out in some way. So I've just tried to really respect and extend the traditions of those who came before me, and to put my own stamp on it."

But Mike Clark's formative years involved more than just passive listening, because, again, through his father (and mother), he got to participate as an equal with his musical elders. "When I was five, my father went up to the attic and came down with a trap case, set up some stuff and handed me a pair of sticks, and right away I started to play just like Gene Krupa, Cozy Cole and Lionel Hampton, even though I could barely hold the sticks. But just from listening to all those Louis Armstrong records and what-have-you, I could do take-offs on the cats, and mimic all the licks, breaks and solos. And my time was cool, too. So I got to play all the time, and right away I had some natural ideas and a natural ability to play, and I just kept going from there. My ears kept developing, so that I had a better idea about how the things I was hearing went together; it's like some kind of crossword puzzle—all the different combinations you can use in and out of the drums. So after a while the combinations become interesting, that develops, and you have a wider range of materials to draw on. If you know the right combinations between the drums you can sound like two or three drummers.

"Anyway, my pop was really impressed by my natural ability, and we'd show each other our hot licks and trip out together. My mom was into it, too—she really dug the drums. That's what held us together as family for a long time—the drums. Then a few days after I began playing they bought me a set of Gretsch *Broadcasters,* in white pearl no less, with a 20" bass drum and a couple of A. Zildjians. And that was my set-up right through 'til the end of high school. So all the while my mom and dad encouraged me to play, and they'd take me around to all these jazz joints, you know, buy the drummer a taste, and get them to let me sit in. If I'd known what was going on I might've freaked and not done it, but I could play so it was no big deal for me—it was fun, and that's how I got my start. The drummers would see this little kid, figure, you know, cute. All they thought I could play was maybe a little roll or a paradiddle; but I could comp, trade fours, keep time—I was into it; it was second nature so it all came out. And by the time I was seven or eight I was sitting in regularly with Dixieland bands around New Orleans, and sort of getting introduced to the nightlife by my pop. It blended right in with his lifestyle, so the introduction was in rhythm with what he was doing."

One particularly memorable event in Mike Clark's development, capping his experiences playing down at the Famous Door with Dixielanders like Sharkey Bonano and Murphy Campo, was his work with Clarence "Frogman" Henry at the age of nine. "My old man and I were in New Orleans, and we went into this place called the Court Of The Two Sisters. And my old man was talking to the drummer and he told him I could play, so the band said bring him on up. So I sat in for a whole set. Later on we ran into one of the musicians on the street, and he said the drummer was sick and they asked me to sub. So I did the gig once in a while when they asked me to play, and I even got paid a couple of times. We were staying in the French Quarter at the time , and it was a big novelty—everybody got off on it. I'll tell you, I remember the feeling of playing with those black men in 'Frogman's' band, and the

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Photo by Rick Mattingly

The 1983 science-fiction movie Strange Invaders, *starring Louise Fletcher, has a bar scene in which saxophonist Buddy Tate, guitarist Ed Bickert and drummer Terry Clarke perform on-camera. Don't look for Clarke at the Oscars just yet, but it captures him at his forte—small group playing.*

When I saw Terry last, he was backing Bickert in a comfortable, downtown Toronto jazz lounge, ft was a room well-suited to Bickert's music—intimate, polite, and clean. Terry played more brushes than I'd have imagined, and he knew how to snap them.

The next morning he showed me around his house, located close to the inner-city. He is understandably proud of the place. Its lead glass and Tudor wood impart a musty elegance and speak quietly of a successful career. We spent the better part of the day in the yard, or in the basement, at an old, round-badge Gretsch kit which was used to illustrate points. Terry can cook at whisper-volume and he can peak the meters, doing both with a control and passion for musical form deriving from some pretty surprising musical situations. Widely known for his Boss Brass big-band work, and for his session schedule, he has done much more.

BW: You were born in Vancouver?

TC: Right, August 20, 1944. I'm the same age as Mick Jagger.

BW: You lived there how long?

TC: Until I was 20; 20 years exactly.

BW: Did you work a lot in Vancouver?

TC: Well, I worked there when I started playing at 13, practically right away with high school dance bands. So I worked in Vancouver from about age 13 until I was 20. It started with my brother and I playing together in a rock 'n' roll trio. We won a talent contest and went to Hollywood, and made a record of our own. It sounded like the Ventures. We were heavy into the Ventures, Cliff Richard and the Shadows, and Bill Haley. This was 1958.

BW: So at a young age you hit down in Hollywood!

TC: Well, we just won that two-week trip. Nobody knew we were there; it was fun. I was in grade seven at the time, so it was a vacation.

BW: What sort of training did you go through?

TC: At that time I was just self-taught. I saw Ricky Nelson on television. I said, "I can do that," so my brother said, "Let's play." I got out the pie plate, cookie tin, drum sticks and everything and muddled around. I didn't take lessons for about two years. It's good because you just feel your way through everything.

BW: Get the *feel* before the other thing.

TC: Yeah, and find out what you're doing wrong. Then I went—to learn how to read—to a couple of teachers. I quickly went past them; they couldn't give me much.

BW: Did you go specifically to read? I mean, that's a very young age to …

TC: I think my dad just said, "I want you to take lessons to know what you're doing." I was in the high school band at the same time, so it was sort of good. Between the high school and the teacher I got that kind of basic thing.

BW: Was there any marching band?

TC: Not enough. I really never did get all my rudiments together in that situation. Then I finally decided to be serious about this and stop muddling around with dumb teachers. I wanted to find a really good one. There was a toss-up between two people, and one of them was Jim Blackley, so I called him. I was 15 or 16, somewhere around there, and I made the right choice. That's when I really jumped into taking it seriously. I walked in and this guy was heavy; he knew what he was doing.

BW: What sort of things did he start you on?

TC: It's funny about that rudimental thing because I never really got those together in school, and Jim never really stressed them. His approach was totally musical. It didn't really have anything to do with rudiments per se, as much as sticking patterns, forming rhythms, and forming the music. It's like, rather than worrying about right-left-right-right-left, listen to the rhythm that it makes and listen to the music that it makes. You may be playing a double flam, although it doesn't really matter, but listen to what the *sound* of it is. It was a totally musical approach because he was a pipe-band drummer from Scotland where that kind of drumming was handed down by word-of-mouth for centuries. None of that is written. Pipe drumming is all 12/8, which is basically the jazz feel. As a matter of fact, that's what John Coltrane was getting into. John Coltrane was investigating some Scottish music before he died, because it has lilt to it; it has a swing to it. The swing comes from the 12/8, which comes from the triplet—which is what Elvin is all about—which is triple-meter, and it's all subdivided. The Scottish were into more buzz rolls than paradiddles and all that stuff. Anyway, Jim eventually put that into a book, which I think got to Alan Dawson and I think to Tony Williams because Tony plays an awful lot of those types of things. It all just boils down to sticking patterns, if you want to work it all out and transcribe it. You could work it out in a rudimental way. I think it was almost good that I never did learn those things, because when you're playing you're not thinking about that unless you are a rudimental drummer and you join the NARD [laughs].

BW: That's interesting. Stylistically would you say that Steve Gadd would come more from the American system of marching drumming?

TC: Yeah, he's basically a rudimental drummer. And being that that music is more straight 8ths and 16ths, it applies much better to a rock 'n' roll context. He took it one step further however because he ultimately ended up playing the *music* of the rudiments, not the sticking patterns of the rudiments, which was laid on him by Chick Corea, who got it from Tony. That type of thing that Tony does by just letting the stick fall, that kind of real dropping, and playing the rhythm of it, apparently turned Gadd right around. That was the beginning of changing his way of playing. But anyway, the point being that it's really the same thing that I'm talking about. What Jim taught from that standpoint is, "Listen to the music." He introduced me to Elvin and he introduced me to Dannie Richmond of Mingus' band. We were studying a lot of different ways to play a lot of those rhythmical things—coming out of the cymbal ride and learning the jazz triplet feeling and all that. And I really hadn't heard jazz, per se. I just sort of dabbled and got some Dave Brubeck records, and Shelly Manne and *My Fair Lady,* and thought that was very light. Then, all of a sudden, Jim turned me onto this whole other world of Charles Mingus. We had been studying awhile when Mingus came to town with Dannie Richmond and one of his quartets. I went down and I had never heard jazz before. I sat there with my little suit and tie. I was 16 or 17 and I sat there in this funky club with the smoke killing my eyes. They started playing, and I immediately understood exactly what they were doing, and it astounded me! I can remember the moment that Mingus and Dannie started in on this churning kind of surging thing. I knew what they were doing and it was all because Jim had sort of led me to that point. He always did that. He's the perfect teacher; he'll take you to the edge of the cliff, but *you* jump. I was astounded at the power of that kind of music. Nobody had ever played like that in Vancouver; I'd never heard that. Well, that really turned me around. Dannie Richmond and Jim got together and they really had the same ideas about things. He got me listening to Elvin on the record with Sonny Rollins live at the Village Vanguard before Elvin went with Coltrane. Jim said, "Listen to this guy. This is the next guy. This is the guy who's going to revolutionize jazz drumming, mark my words." But I said, "This is garbage; this sounds terrible." At that time they used to call Elvin "the animal" in New York, because he was such a fierce player that he used to knock cymbals off stands. In one club the cymbal went like a Frisbee right across the room, he hit it so hard. He was just such a ferocious player and it was such a unique way of playing—it was totally his own. He didn't try to play like anybody else. It was so foreign to my ears, but then Jim said, "It's really very simple: Elvin is just a basic swing drummer; just a basic 4/4 drummer. He's not far out at all, but people think he is." It's the convolution and it's all the permutations of the basic triplet thing, which went back to the the 12/8, which went back to the Scottish drumming, which all comes out of the cymbal ride, which is just a triplet meter. Everything was so beautifully logical that when I suddenly realized

ERRY CLARKE

Photo by Arnold Matthews

laying In The Right Place

by T. Bruce Wittet

what was going on, it made so much sense to me. It all just came together. Jim's really responsible for just opening up my ears so that when all the chances came and the breaks, I was ready because I understood those concepts.

BW: How did you get the recognition of John Handy?

TC: That came about because at that time there were a number of jazz clubs in Vancouver that are not there now. That was an exciting era for music. There were about five clubs, and one of them decided to bring up John Handy. I had never heard John Handy, and they said, "Well, he played with Mingus at Monterey." I said, "Mingus, okay, here's the connection." So I started listening to the couple of records he had out. He came up as a single and Don Thompson played piano and a guy named Bob Witmer played bass. The three of us played but I didn't know what the hell was going off. We did the week and it was such an exhausting experience, I said, "Well, that's it for my jazz career. I guess I'm not going to be a jazz player. I can't do it; it's just too much. I just haven't got the energy to do this." So we finished the gig and about a year later he decided to come back. Meanwhile, I had gotten it together because it had really been a profound experience; it frustrated me because I couldn't do it. So I was really working hard, but I never thought I'd see him again. Well, he came back a year later with a piano player, Freddie Redd, and Mike White on violin. So the three of them came up and Don Thompson switched to bass. All of a sudden, it just came together. The stars were right and everything just exploded. It was a dynamite band. Then John went back to San Francisco and said, "I'm going to call you guys to come down." Well, I had been called by Vince Guaraldi to come down to San Francisco about a year before that. But then, about a week before, Vince called me and said, "By the way, how old are you?" I said, "I'm 19," and he said, "Oh well, that's it. You can't come down to the club I'm working at. You've got to be 21." So that was a big disappointment. Then John came along and he decided to bring us down. I said, "Well John, I can't work. I'm not 21." I was 20 then. He said they were opening up a new club in San Francisco and it was a coffee house—no booze. So he went ahead and got us an H-l permit and Don Thompson and I went down there. The first week we were there, Ralph J. Gleason came in. Somebody had told him to come down and hear this new band with the weird instrumentation. John had replaced Freddie Redd with Jerry Hahn, a guitar player from Wichita. It was a very strange combination. It was three Americans, and two Canadians—guitar, violin, saxophone, bass and drums. So Gleason came in and he flipped out; he loved the band. The next day there was a rave review. I still have that review, it was just dynamite! All of a sudden, everybody in San Francisco was there; the place was jumping every night and everything started happening for this band. Gleason continued writing about it. This club attracted so many different people: little kids, to professors, to high school kids, to jazzers—everybody. It sort of became a cult, like a John Handy Quintet cult. Well, the Monterey Festival came up in the fall of '65 and we were not listed. But the people down there were so excited about our band they got a petition together and sent it to Jimmy Lyons, who was head of the Monterey festival. Well, we got on the bill. So Sept. '65—I had just turned 21—we played Monterey to 5-6,000 people. I couldn't believe it—we went out there and flattened them and they recorded it. That became a hit album, *John Handy Live at Monterey,* which put the band on the map. John Hammond of Columbia Records came out, heard the band, and decided to release it. The word went out about this hot new band. So that album hit big and it was a jazz best seller. We nearly got the Album Of the Year in *down beat* that year behind Ornette Coleman, *Live at the Golden Circle.* We missed getting the Album Of the Year by four votes. It was the first time Columbia Records had ever had a jazz record that was a best seller with only two extended tunes on it! Everything was sort of a milestone; a new kind of a thing. And as a result we all got on the *down beat* poll. It was really a pretty heavy time for a young 21-year-old from Vancouver. I hadn't even left home yet.

BW: So you were on a limited work permit?

TC: Yeah, it was limited. We kept getting extensions on it. Finally, after three years with that band, they told us, "We can't extend your permits anymore." Well, we wanted one more extension. We finally got to New York and we played Carnegie Hall, the Half Note, and the Village Vanguard. Then we went back to the coast and we wanted to work at Shelly's Manne-Hole. They said, "If you want another three months you'll have to register for the draft." Now this was all in the flower-power time. The Beatles were happening, the San Francisco music scene was happening, everything was going on, and the Viet Nam war was happening—a very turbulent time. So they said, "You'll have to register for the draft, but if you leave the country after your three month extension, you're not liable for military duty." Soil was just a formality that Don Thompson and I went through. Well, the whole thing made *down beat* magazine. There was an article saying Handy was going to lose two key Canadians, and people were petitioning again, people were really rallying to our cause. Well, it didn't work. So we went back to Canada only because of the work permit scene. I'd still be living down there, you know, if I wasn't kicked out of the country. They said, "If you want to get a permanent visa you'll have to go back to Canada and apply for one." That still happens to this day, though it's even harder to get a permit now, let alone a green card.

I was just going to say, to backtrack a bit, during that time also, Miles' band was playing and 'Trane's band was playing. Elvin Jones had a very good friend in San Francisco who heard me play with Handy and he wanted Elvin to hear me play. That really was a turning point musically for me, too. The very first time I heard 'Trane was on a Sunday afternoon at the Jazz Workshop in San Francisco and I had just been listening to them on record. This is another thing that was happening, I mean, not only was I 21 years old and playing in this heavy band, but I was able to be in San Francisco and hear Miles Davis, Mingus, Horace Silver, and 'Trane and Elvin and be in that environment. That's what really shaped the kind of playing that I do—being down there that young and being able to hear that much heavy playing and be involved in it. I played with Jack DeJohnette at a session once. He was playing piano and Charles Lloyd's band was happening then. Keith Jarrett

came on the scene. The whole thing was such a fruitful time for music, you know. One afternoon I finally went to hear John Coltrane, after being a total devotee of that quartet, and this friend of Elvin's was in the audience. They were playing and I was just amazed to actually see John Coltrane and Elvin and McCoy; see that whole thing happening. I was sitting right beside Elvin and they played this frightening set. I just said, "Well, that's *it*!" And Elvin's friend came along and said, "Hey, I want Elvin to hear you play." I said, "Are you kidding?" He said, "No man, go on up and play." And sure enough, the next set was beginning so this friend that I was with pushed me up on the bandstand. All of a sudden, I'm sitting behind this kit and I said, "What am I doing here? This is ridiculous. Elvin's kit—this famous kit that I've been trying to sound like," and I couldn't believe it. So McCoy got up on the bandstand and they were starting to play free. That music was starting to go from strict-time modal playing to even freer than that. 'Trane was trying to get into a whole range of different textures and colors and he wanted to play more free-tempo.

BW: This was a year before his death maybe?

TC: No, this was two years before his death. It was starting to stretch out then. That music was really becoming very elastic and it was just before Rashied Ali joined. So they started playing this real free thing, which I hadn't played very much of. They started this modal drone and I was just sort of bashing around. 'Trane walked up and Pharoah Sanders was playing and Jimmy Garrison and Donald Garrett—two bass players—and they just sort of played outside. Out of my own insecurity and fear I just said, "Well, I'm going to go into a tempo." So I just grabbed onto the tempo, and I just went "bam-ding-a-ding" around that tempo. I went in there just out of sheer fright because it was the most comfortable thing I could do. And within about a millisecond, 'Trane was right with me. All of a sudden I looked over and it was just this flash of awareness; the whole thing was like a 747 taking off. I don't know how long we played; I just sort of played for my life. We went bashing away and it was the most exhilarating experience—just so fresh in my mind and still is—because I've never felt anything like that before. I don't know how long we were up there but it was marvelous, and then I sort of stumbled off the bandstand after that tune. Afterwards, what was phenomenal was that 'Trane came up and shook my hand and said, "Thanks very much for playing with me." And Elvin comes up with his baseball cap on and says, "Keep up the good work!" [laughs]. He shook my hand and it was like a dream come true—like being at the circus.

About a year later, I was there the night that Elvin quit "Trane's band. I went to hear Elvin, Rashied, Alice Coltrane (McCoy wasn't with them), Pharoah Sanders, and Jimmy Garrison. Elvin and Rashied were just l i k e . . . it wasn't working at all. So Elvin, after the first set, packed up his drums and said, "That's it!" and a week later he was playing with Duke Ellington's band. So then about two weeks after that, I was in hearing the band again, without Elvin, just Rashied. Jimmy Garrison came up to me, put his arms around me and said, "Hey, that was a lot of fun playing with you." This is a year later! And I said, "You remembered?" and then the other bass player, Donald Garrett, came in and he said, " 'Trane is looking for you." I said, "What?" and he said, "He wants you to be the other drummer in the band." I said, "Are you kidding?" and he said, "No." The work permit scene locked me into playing with Handy, so I said, "I can't do it because John's here; I can only play with him." Meanwhile, Elvin wanted *my* gig. That's what was funny. It would have been a switch. Elvin wanted to do my gig but Handy wasn't paying more than 100 bucks a week, and Elvin was used to making a lot more than that, so it didn't work out. But I was so honored to have it suggested that I might have been the other drummer. You know, that whole kind of environment was a once-in-a-lifetime thing. I mean, 'Trane died and everything just changed after that. Elvin never did play the same way.

BW: You had a unique opportunity. Not too many guys really enjoyed a shot at playing with Coltrane.

TC: Yeah, nothing has been able to match it since. And Elvin, I don't think, has ever risen to those heights again. He's changed, he's improved, he's definitely matured and come along, but no one has come along with that kind of power and that kind of challenge. The two of them would play for an hour at a time—just the two of them. It was incredible. There's a funny story about that. In New York, they were doing a live radio show from the Half Note. The radio announcer came in and said, "We are here at the Half Note with the John Coltrane Quartet." There was a bass solo at the beginning of the tune. The band was playing for so long at that time—one tune for two hours—that the whole half-hour show was just the bass solo. [laughs] At the end of the half hour, the an-

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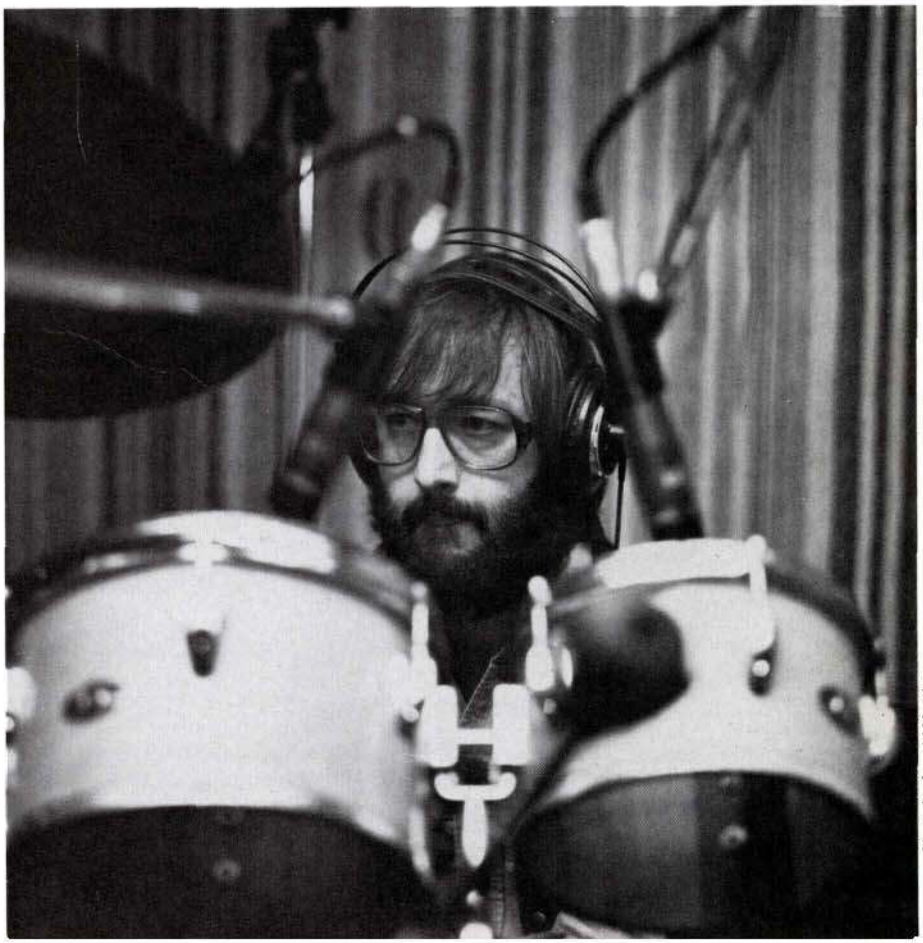


Photo by Arnold Matthews

"IF I CAN PLAY ONE NOTE IN THE RIGHT PLACE, IT WILL MEAN MUCH MORE THAN 33 NOTES. ALL THAT WOULD DO IS DAZZLE THE PEOPLE WHO ARE DAZZLED BY FAST TECHNIQUE."

WARMING UP & COOL

Have you ever gone to a gig, began drumming, and gradually improved until by the end of the night, you were really cookin'? Most drummers play this way. I've done it hundreds of times, too. Now, however, I've changed the way I perform, and my drumming is consistently good the whole night long. Why start out the night playing cautiously? Drummers who are really conscious of how they sound don't "build up" from a slow start. Instead, they adequately warm-up *before* the show, so that they can play the first number as comfortably and technically perfect as the last number.

When I interviewed an internationally-known drummer, regarded by many to be one of the world's best percussionists, I was shocked and disappointed. "I start out slow," he said, "because there's always pain for the first few numbers." That's ridiculous! A "getting better as you go" philosophy just isn't based on good reasoning. Why perform for an audience if you're not able to play at full capability? You should—and can—be drumming your best for the whole show. It's true that a band can start slow and effectively build an audience into frenzied excitement by carefully "pacing" the tempo and style of songs, but your material at the beginning of the night should be tight too, even if it's performed at slower speeds and lower volumes than the climax of the night.

Warming up prior to playing puts your body in a state of readiness, and assures that you'll be able to handle whatever the music will demand. But that's only half of the story. It's also a good idea to let your body down slowly *after* the show (the cool-down). The cool-down can consist of several warm-up stretches, performed in reverse order.

The Warm-up

Working out stiffness, soreness, and preparing your body for drumming can be done in 15-20 minutes before each show. Plus, there's very little effort involved. Basically, you want to loosen and relax muscles, joints, and ligaments; prepare the heart by gradually increasing the flow of blood through your body; increase your breathing capacity in anticipation of the considerable cardiovascular workout drumming provides.

The muscles needing loosening are those in the fingers, hands, wrists, forearms, upper arms, shoulders, upper and lower back, buttocks, thighs, lower legs, and feet. Obviously, that's just about everything! This is why a warm-up routine is ideally a combination of many individual stretches—you need to prepare a lot of specific muscles.

A comprehensive warm-up increases the elasticity of your ligaments and muscles and lengthens them, helping to avoid an "overuse syndrome," when you injure yourself by doing more than your body is conditioned to do. And preparation literally "warms-up" your body, too. Exercising raises the temperature within your muscles, which improves muscle metabolism, resulting in a better transfer of oxygen and carbon dioxide. This is essential to flexibility.

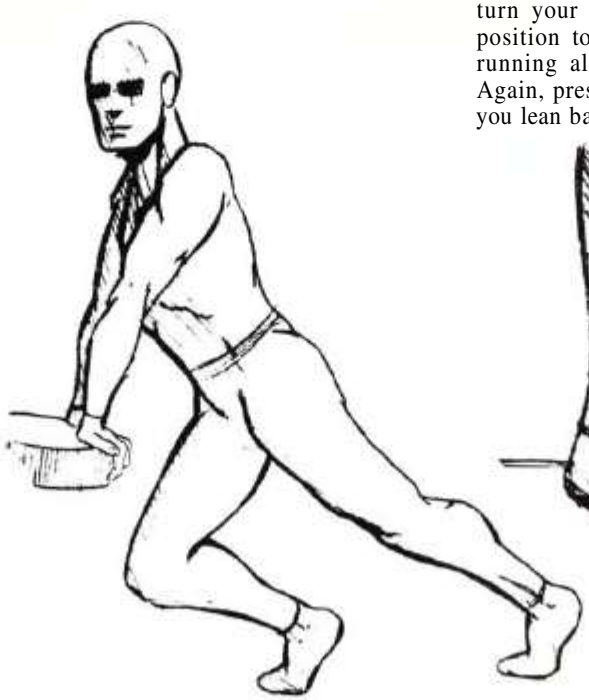
Stretch slowly. If you "bounce your way down" to your toes, your muscles will contract and tighten up, developing soreness. A muscle always responds to a quick movement with a "reflex," or contradictory response. They'll snap back. A gradual, static stretch, where you bend to a position, hold it, then bend a little further, hold it, and slowly release, doesn't elicit a reflex response. Instead, muscles and ligaments will relax and then lengthen. Static stretching will help to eliminate soreness, too. If you stretch slowly on a regular basis, you'll definitely notice a positive change in how far you can bend and how limber you feel.

Your ability to focus attention on the specific muscles you're stretching, and mentally relax them, is a major part of

10 FANTASTIC DRUMMING WARM-UPS

Here are ten warm-ups that can easily be done in 10-15 minutes before your next show. Take your drum stool backstage, or close the stage curtains for warming up. After doing these exercises, proceed to your rudimental warm-ups. Then your muscles will be supple and warm, peripheral circulation will be energized, lung capacity will be expanded, and reflexes will be alert.

1. *Finger stretch.* This is a simple bending back of each finger. It's okay to stretch fingers individually or in pairs. Bend them as far back as possible, and stretch them from side to side as well as straight back. Do the thumbs too, to relax the adductor muscle in the hand. Hold each position for 20 seconds.



2. *Flexor stretch.* With legs positioned as shown, turn palms out, place on stool, and apply some upper body weight onto the wrists while stretching backwards. This relaxes and lengthens the flexor, brachioradialis, palmaris, and brachialis muscles on the underside of your arm. Hold for 20 seconds.

3. *Extensor stretch.* All you need do is turn your hands around from the flexor position to stretch the extensor muscles running along the top of your forearm. Again, pressure is applied to the wrists as you lean back. Hold 20 seconds.

ING DOWN

by Jim Dearing

warm-up effectiveness. To a great degree, this is the premise of yoga—mind control and concentration. When you bend to a position, you should focus your entire concentration on the area being stretched, and specifically, the muscles. Breathe deeply, and only think of the feeling in the area you're working on. Your muscles will respond to this unusual attention and care by relaxing. You'll feel the tension release, and then you'll be able to stretch a bit further, and repeat the concentration technique.

A good warm-up speeds blood circulation by awakening the peripheral parts of your body: the toes, feet, lower legs, fingers, and hands. Movements that stretch or exercise these areas relieve drowsiness and force your mind to "tune in" to immediate conditions (like the gig!).

Stretching muscles, ligaments, and joints, and purposely waking up your extremities, facilitates deep breathing. It's important, however, not to jump right into the most strenuous warm-up first. Your warm-up program should progress in breathing activity, from least to most vigorous. Then, at show time, you'll be hyped, psyched, and physically prepared to tackle the first number.

To aid in pumping blood into your arms, hands, and fingers, you'll want to practice some muscle contracting exercises besides the stretching. One fine mechanism is a hand grip (shown in illustration 9). An alternative for strengthening the hands and forearms is a hand gyro. The *Dyna Bee* gyro, sold in sporting goods stores, utilizes circular resistance to build strength, and since it's more fun to work out with than a traditional hand grip, it might prove more effective because you'll be more inclined to use it regularly.

Naturally, a vital component of your preparation is drumming itself. You know: single-stroke rolls, double-stroke rolls, paradiddles, and so on, hammered out on your stool, towel, a couch, or a practice pad. Everyone has their own routine of drumming rudiments. Because of this, I'd advise you to warm-up with your sticks doing whatever rhythms feel comfortable. Here are a few guidelines: begin playing patterns that are slow and easy, and work up gradually in speed and difficulty; if your arms begin to feel very tight and stiff, slow down your pattern to a complete halt and massage the tight muscles thoroughly; while sitting down, warm-up your feet and legs too, by simulating double-bass drum patterns; and reach a "peak" in rudimental playing, just as you would in a song, and then slow the pattern down to a halt.

Stretching should be the first stage of your warm-up, followed by muscle-contracting exercises (like leg squats or hand grip), and progressing to your practice drumming. This should immediately proceed the show, so when you take the stage for the first number, your entire body will be relaxed but alert, and your arms, hands, fingers, legs, and feet will feel as if they've already played through a couple of tunes.

Knowing that you're physically prepared to burn it up on stage is great mental preparation too. You won't play cautiously or feel intimidated, since your mind will be receiving all sorts of positive signals from your body.

Warm-up stretches, contractions, and practice drumming can be finished in 15-20 minutes. If you need time to study parts or review a song with your bassist before the show, stretch while you study! If you need to write out set lists, jot songs down while resting between exercises.

The Cool-down

Just as you don't begin drumming without warming up, neither should you go from your final, loudest, fastest song of the night to an immediate, complete rest. The cool-down, performed just after you finish for the night, is only a short five-

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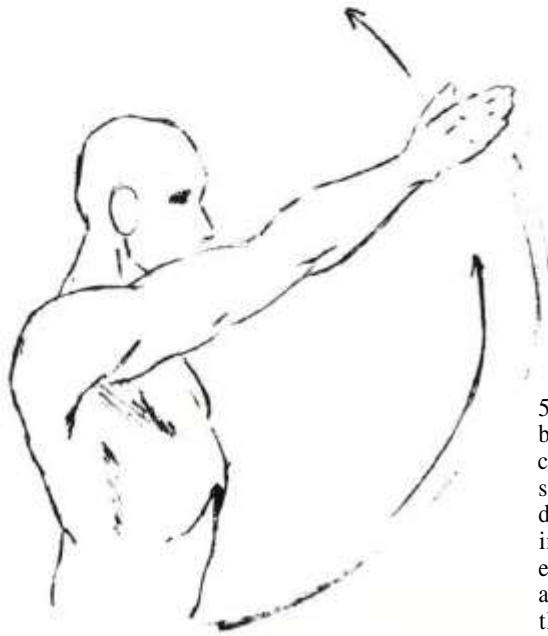
4. *Arm circles.* Nothing fancy here! Plain old arm circles, where you rotate the arms at the shoulder in a constant circular motion is a great way to limber up the large muscles in your shoulders for the upcoming stretches.



5. *Back twists.* This is probably the single best exercise to strengthen the spinal muscles in your back, thus ending any back soreness you get from sitting so long while drumming. With toes pointed in and leaning back slightly at the waist, twist as far in each direction as possible. Pull the frontal arm around tight also, so that both sides of the back are exercised in each movement. Do 30 complete twists in 30 seconds, rest 15 seconds, then repeat the twist 30 times.

6. *Toe extension.* Lean back while sitting on your stool, grasp the sides of the stool, and point your toes. Concentrate on bending the foot back as far as possible. Hold for 20 seconds, then raise the foot up and bend it upwards towards your knee, holding both feet for 20 more seconds. This stretches the leg extensor—usually a well-developed muscle on drummers—which runs alongside the lower leg bone.

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Mark Pursuing

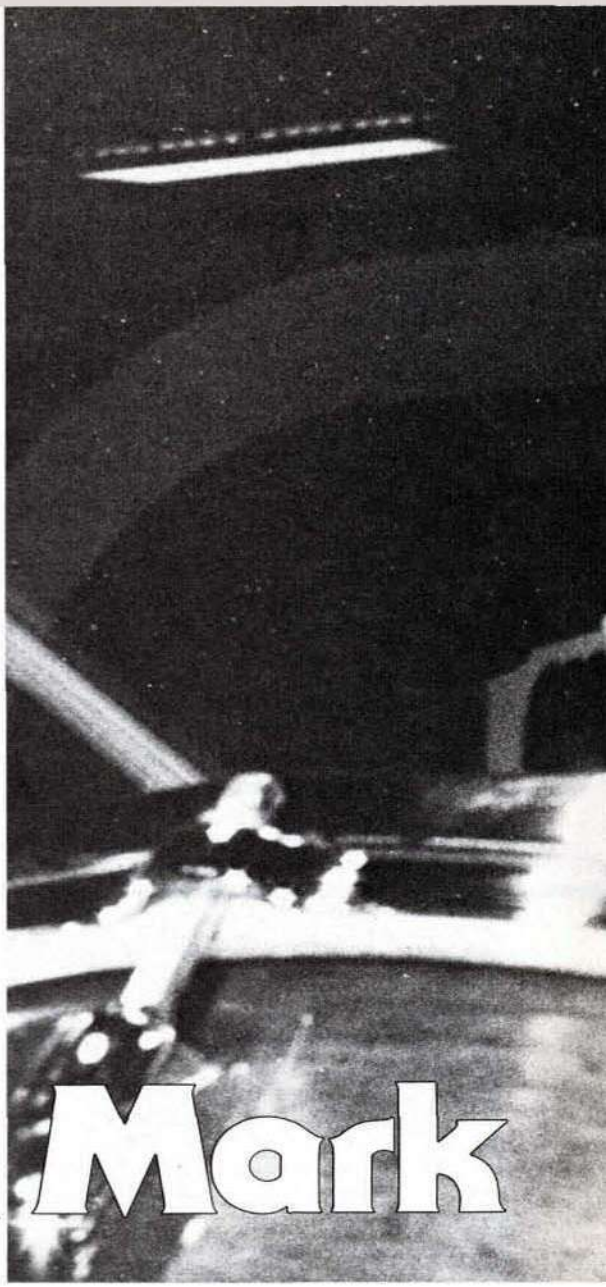


Photo by Lissa Wales

Just three years ago, at age 27, Mark Craney felt he had reached the peak of his career, with no more goals to attain. Life, with its inevitable twists and turns, showed him he was wrong.

"One day I gave a guy in a gas station my check and he said, 'Wow, you play with Jethro Tull! I guess you can't get much bigger than that.' " Craney recalled. "I went home and thought about it and realized that most of my dreams *had* been fulfilled: a record, a piece of a record, touring, compatability, great guys. It was kind of a shock to think that there was nowhere else to go."

With the security of actually being a part of a band for the first time, Mark, his wife and daughter moved from L.A. back home to Sioux Falls, South Dakota, purchasing their "dream" home. It was less than a year later, however, when Mark received a letter from Ian Anderson explaining that it made more sense to have his entire band be comprised of people living in England.

"At first I was in shock, and then after that, my wife and I honestly got excited again about what might be around the corner. I began to feel more like an artist again rather than just a comfortable guy. Since then, I have a whole new batch of goals and dreams to get going. The sky's the limit."

It certainly seems that way, considering the fact that Craney continues to play with pop artists without having had any formal training, except briefly in the eighth grade, while still using traditional grip. "I changed to matched grip in '76 when I joined Jean-Luc Ponty because it was such an intense band. It was the peak of fusion days and we were like a band of Jack La Lannes. I could get around much better with matched grip. The transition was a little bit difficult at first, control-wise, but it was worth it for the accessibility you get out of it. I'll still go traditional on bebop or something like that if I have the occasion. I play left handed, and in eighth grade, when I went to band lesson, when the teacher found out I was right handed, he tried to make me play right handed, so I just left. My dad played drums and that's the way he played. In the deep Midwest of South Dakota, you don't know any better. You get a set of drums, you set them up and you bang on them. My dad was probably the only guy in town who was playing drums at the time."

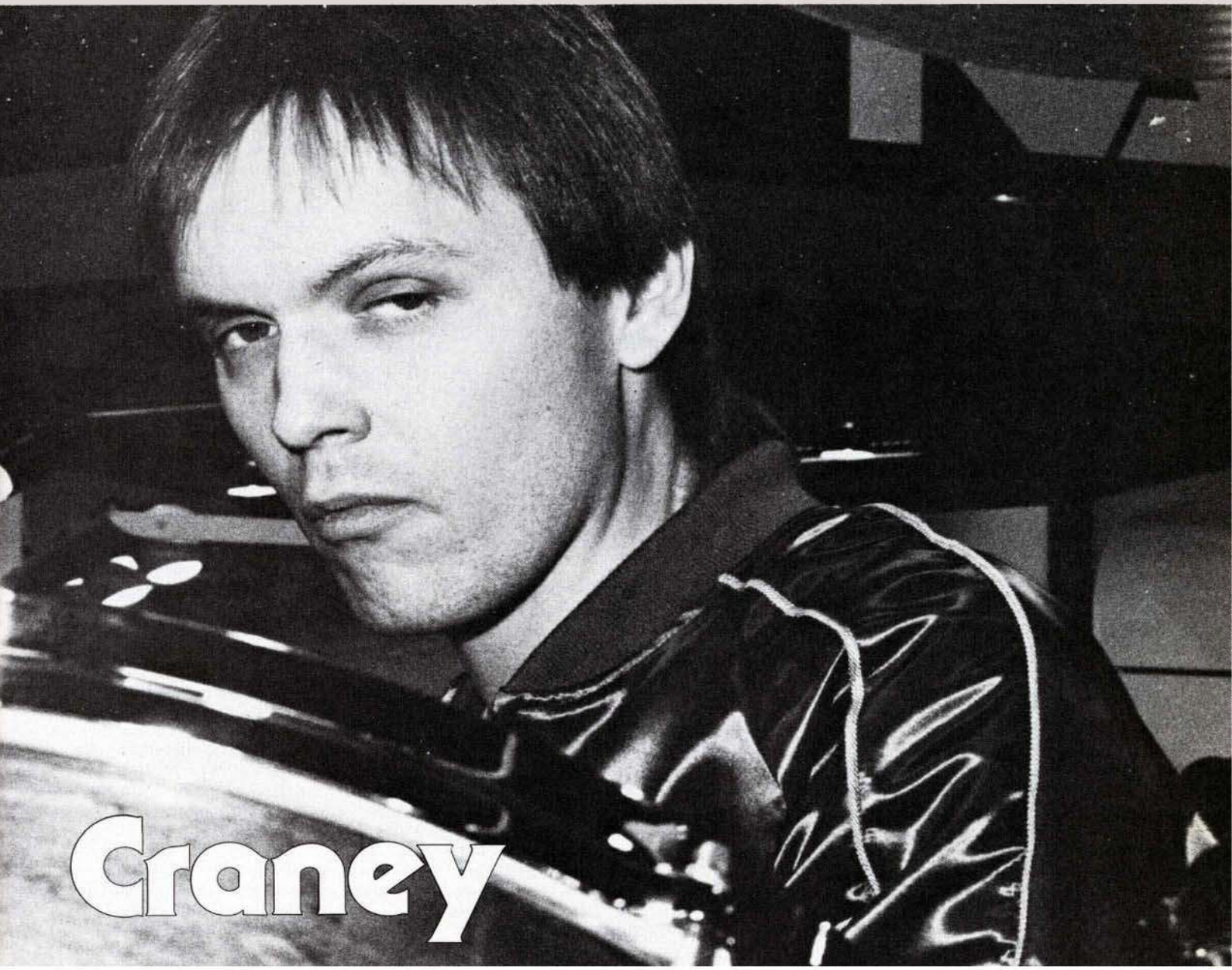
Mark also feels that the lack of musical activity in his hometown may have actually helped him to develop his own style. "If you don't have that many influences, you still develop it, but it doesn't come out sounding like a lot of other people, comparatively speaking. I guess your style comes in mostly ideas, approaches, and when you get to a spot where you think you dare put a little something in, you do, and maybe it will be some sort of a signature. But it really may have been to my advantage that I couldn't see people and compare myself to them and their playing."

Although his influences were limited, he cites Ginger Baker as his prime inspiration and began playing double bass drums at age 12. Billy Cobham followed ("He was just an idea dispenser; they flew off of him.") as well as Jack DeJohnette (due to a George Benson album, *Beyond the Blue Horizon),* Dave Garibaldi back in the club days, and Tony Williams, one of his all-time favorites. Today, his favorites include Steve Gadd ("When he does stuff, you can't help but think, 'How in the heck did that work? Let me go try that out.' He gives it everything he's got, every beat, and he's one guy who could just coast. He could play the way he plays with about 1/10 the energy, but he doesn't do it the times I've seen him.") and Terry Bozzio ("He really digs in! Anybody who digs in is okay with me. That makes a big difference. I don't like these guys who let the machines do most of the work in the studio, or even live, where they let the sound system do the work. I really like somebody who digs in like Bozzio or Tony Williams.").

As far as his own playing preferences, they are as varied as his musical experiences. "I suppose my preference is funk and Latin kind of stuff because you can really use a lot of different figures and patterns and you can use both arms and legs real well. But I love to back up a singer, too, with a nice quiet groove, and when the singer starts to get excited, I like to go right along with him or her. In an instrumental solo, I like to just kind of trail along behind it, always keeping the feel there, of course. That's the most important thing, but they'll go into any sort of figure where I'll get on two kicks just for a minute or even pound out with two kicks at the peak of the solo. With a vocalist, I love to just color around it and do real slight little things. That's what I really love to listen to in the privacy of my own home, like James Taylor's last album with Rick Marotta. There's some brilliant drumming on there and it's real subtle. But I love to mix and match with music, and the same with gigs. When I was back in the Midwest, I would play little club gigs and haul my own gear, and then I would go to Madison Square Garden with someone. There was a club band I played with at home and we played everything from Al Jarreau to Foreigner. The band was real expressive and the bass player and I go way back. We went out on a limb on every tune and that's what I loved about it. I never ended up playing a Foreigner tune the way they play it."

In late 1975, Mark moved to L.A., and just a month later, he landed the Ponty gig. "I didn't come out, pay my dues and play the blues and all that. I came out with a club gig, with money in my pocket and a month later, I was in Jean-Luc's band and it was great. It's been proven to me a milliontimes.

"I learned a lot from Ponty. It was my first major gig and he coached me along real well, taught me a lot of ins and outs, accompaniment and stuff. I learned about not shifting from the hi-hat to the cymbal real abruptly when backing someone up



because it changes the color of the solo and things like that. He and I used to do a big duet in this 7/4 section which was a lot of fun. His energy was always terrific and it was a real good band. In the studio, he wasn't sure how it was going to go because it was my first record. As it turned out, though, it went real well. I always ask for a little spiritual help when I go into those confrontations and it always gets me through. I couldn't have been happier with any of it—the gig, the tours, the response. It was a great way to start out because he's a very respected artist."

Mark remained with Ponty throughout most of 1976, during which time they toured consistently and recorded *Imaginary Voyage.* Even after leaving Ponty, Craney returned in 1980 to record *Civilized Evil.* He left, however, to tour with Tommy Bolin, who he had known, since they were both from the Midwest.

"We had a great time. He was a real gifted guy. Rather than overkilling with wild guitar playing, he was special at sort of teasing the audience. He'd put you on the edge of your chair, begging for some sort of hot little thing and then he'd give it to you."

Following Bolin, Craney toured with the Mark-Almond Band and recorded an album with them that got shelved, then played with a Latin fusion band, Caldera, for a short time.

"That was a lot of fun," he said. "There was lots of percussion and lots of noise with endless solos and stuff like that. They were really wired. I play sort of on top of the beat, myself, but with those guys, the further on the top of the beat, the better. They probably thought I was dragging."

Shortly after that, Mark happened to be talking with Ponty's manager one day, who mentioned that Ponty had just hired Gino Vannelli's past drummer, Casey

His Art

by Robyn Flans

Scheuerell. Mark immediately phoned A&M Records and a half hour later, he was talking to Vannelli. The next day, he found himself under scrutiny at Vannelli's house.

"I was in a small room with his brothers and dad there, and it literally was being put under a microscope. He had his new tunes and he was just developing the *Brother to Brother* concept with guitar and bass, because everything prior to that was all keyboard. It had a lot of different feels and he had me play real slow, real frisky stuff, a little bit of this and a little bit of that, and it was in real cramped quarters. It's the most intense audition I've done. Since then, I'm ready for everything. I love auditions and it's not a matter of what's wrong with *me* if I don't get it, ever. People should try to realize that, because so many artists are fickle, or it could be that someone else is a friend, or it could be pressure from the company, or it could be a number of things. It's a waste of time to sit and grill yourself about what's wrong with you. The other thing is that you've got to try to accept the fact that there's room for everybody, rather than come back from an audition and say, 'Oh, this bum got the gig and I can play circles around him.' That won't do you any good either. I experienced a lot of that in Ponty's band. We'd play these little jazz clubs where you know the whole crowd is just musicians out there saying, 'I could do that. I want that gig.'

"I do believe that there's a certain cockiness that you have to have when you're young, though. In high school, I thought I was pretty cool. I had the longest hair and the most drums in town. My folks took me down to see Buddy Rich and that's just what I needed at the time. Ever since I've seen him, it's just been nose to the grindstone. Be proud of what you can do, but do your best and keep quiet about it. I was giving lessons back home to one guy in particular who is brilliant. He was just 17 and he's from an even smaller town than Sioux Falls. He could get a grip on just about everything I showed him and he was wearing that cockiness, but I'm just waiting for it to fall by the side, like it has to. That initial cockiness is so important and it's a real crucial point in a player's career when he gets enough confidence out of it and then he can just leave it behind."

Continuing about his teaching approach, Mark says, "I usually just watch them play for a while in the beginning. I try to see where they're wasting energy, where they're crimping up, if their bass drum heel is on the ground, which is how a lot of them are taught, I guess, although it doesn't make much sense to me. Most of them want to get out there and hit hard and you're not going to do that with a heel on the ground. After that, I just try to get an idea of what they can absorb, and try to keep their interest. I don't drill at all and I don't deal much with books and rudiments because most of them are doing that in school. I try to give them what I think they're looking for, and that's the rockier and funkier stuff. As far as their developing their own styles, there's probably more of my own style in them in the beginning, but if someone comes back with something, doing it wrong, then there's his new style maybe. Basically, I try to help them discover their own ideas. Any little idea that they come back with differently, or they forget exactly how it works, is something new and I really encourage that. There's no right or wrong to it as long as the time is there.

"I really believe in taking chances, also. When I go sit-in at a club in L.A., for instance, where everyone just expects the norm, I'll go in the other direction and go out on a limb. There's always one guy who is wrinkling his nose at you, but the important thing is to give it a go. All the players I lived with back home are deathly afraid of coming out here, but what's it going to take? Six months and you'll know if it's for you or not. I think if you can come out with a straight attitude and really search and not get in your own way, you can find out. What is more worthwhile than finding out right away, rather than wondering for the rest of your life and crying in your beer? If you come out and your nose gets broken, you can go back and go into business with dad or something, but you can be happy the rest of your life knowing you gave it a try. If I woke up tomorrow and couldn't play for some reason, I'd find something else. It doesn't have to be the end of the world."

For Craney, however, that day does not seem to be in the near future. He got the gig with Vannelli in 1978, recorded the *Brother to Brother* album and toured with him as well. Vinnie Colaiuta, who, Craney comments, is a great drummer, recorded Vannelli's *Nightwalker,* and it was at that point that the Jethro Tull gig came about for Craney.

"That was another lesson in learning not to complain. I went to New York to do a very low-budget demo with Eddie Jobson [keyboards] from U.K. and I groaned all the way. I took the subway from the airport, my arms were stiff from carrying cymbals and everything else, we did the tape and I was sitting there wondering what I was doing there. As it turned out, though, Eddie was called to do Ian's solo album, so he was in London and the drummer they had didn't work out. Eddie had the tape I played on in his pocket and put it on. I was in L.A. with our savings dwindling, out mowing the lawn, and I got a call to go over there. I was on my way to London the next day. The solo album turned into the Tull *A* album and we turned into the band, so it happened pretty magically, as usual. It always seems to work out that way when you least expect it.

"It was a great gig. I just slid in and it was an equal thing with the other guys who had been there for 12 years. Everyone had

a piece of the album. I've been very lucky in that the people I've worked with have been pretty straight ahead. If Gino tells you something, it holds up. It isn't some late-night lush response. Everyone thinks Ian Anderson is a maniac. The furthest he or myself has ever gone are a few beers now and then. I think he'd rather be thought of as more of an intellectual than a rock 'n' roll singer. With the *A* album, he kind of went out on a limb. It was a different avenue for Tull fans. There's a song called 'The Pine Marten's Jig' which has a million twists to it. I don't know what time it was in. I'm fairly acquainted with odd times, but these guys just learn something and say, 'Well, it kind of goes like this,' and then you learn it the same way. They don't have any charts and they don't even know what time most of the stuff is in. It's kind of a soulful approach and I like it. That song was basically three or four sections and we took it section by section. The bass player, Dave Pegg, worked with me mostly on it. They all had about a two-week jump on me because I got over there a little late. I would listen to it and take the tape back to the hotel and just play it while I was brushing my teeth or something, and so I got real familiar with it. That whole gig was just wide open for me and nobody ever said 'Play this or play that.' It was all just my own contribution, which is ideal. Even on the old stuff, nothing was ever said about what to play when we rehearsed for tours."

Mark is back with Vannelli now, finishing the *Twisted Heart* album and beginning his third album with Gino. While the process is grueling, it is also rewarding since Vannelli uses the band's imput to finish his music.

"He comes in with a few changes and some lyrics and we go through every possible combination of bass, drum and guitar, punch-ins, and things like that, and I throw out what I think he might like. He has lots of ideas too. And after seven hours, going bar by bar, we end up with a track, somehow. It amazes me. By that point, everybody is sort of pulling his hair out. It's like a chess game, but we get it done. The saving grace of it, though, is that we get to put in our two cents.

"This album is actually pretty interesting with drums because I'm triggering a drum machine. I'm using a real snare and a real kick drum that is triggering the Linn machine, then real cymbals. The toms I'm using are Syndrums that are plugged into the Linn, so it's a real adjustment because there are no dynamics to it. So far, we've used it throughout the entire project. It's really strange though. If I hit a tom, it's just the same level throughout, plus, if my mind is off while I'm doing the track and I have to hit the floor tom, here's this floor tom about the size of a tea cup and I've got to stop and think, 'Oh, where is that sucker?' It's kind of tough. Gino is talking about taking it out live like this and I think if we do, I'd have to go with those mic's that go inside the drum, the May *EA* mic'. This system we're using now makes sense and there's separation and the kick sounds great and it's real clean, but to play it, it's strange. Then the weirdest feeling of all is when he hasn't got the toms up in the phones and I'll go to play them and there's no sound there. At least it's me keeping time, though. The material is really good and quite electronic. Joe, his brother, is playing all synthesizer—no Fender Rhodes or any of that stuff. It's a good record and the chemistry we have now with Gino is real magical with Jimmy Haslip on bass and Mike Miller. We do good take after good take. Sometimes they want it a little faster or a little slower and then he may change the arrangement after he takes it home and listens to it. Then we'll have to go back in and re-cut it just to change one little push beat or something, but it's good. The listening part is probably the biggest part for me. It's an obligation to keep my facility together, like having a well-tuned car and then you can do whatever you need to do with it."

Mark has managed to keep his abilities honed by practicing. While he is back living in L.A. now, his time in South Dakota had both its advantages and disadvantages. Of course, it isn't easy keeping your name alive in the hub of the music industry while residing in the Midwest, but as Mark explained, the time and serenity actually did his art a lot of good.

"I had the world's most inspiring drum room there and I could just play around. I had several different kits and cymbal setups so I could work with whatever mood I was in from a little jazz set to a big monster-tom set. I did more woodshedding there than I've done all my life. It was kind

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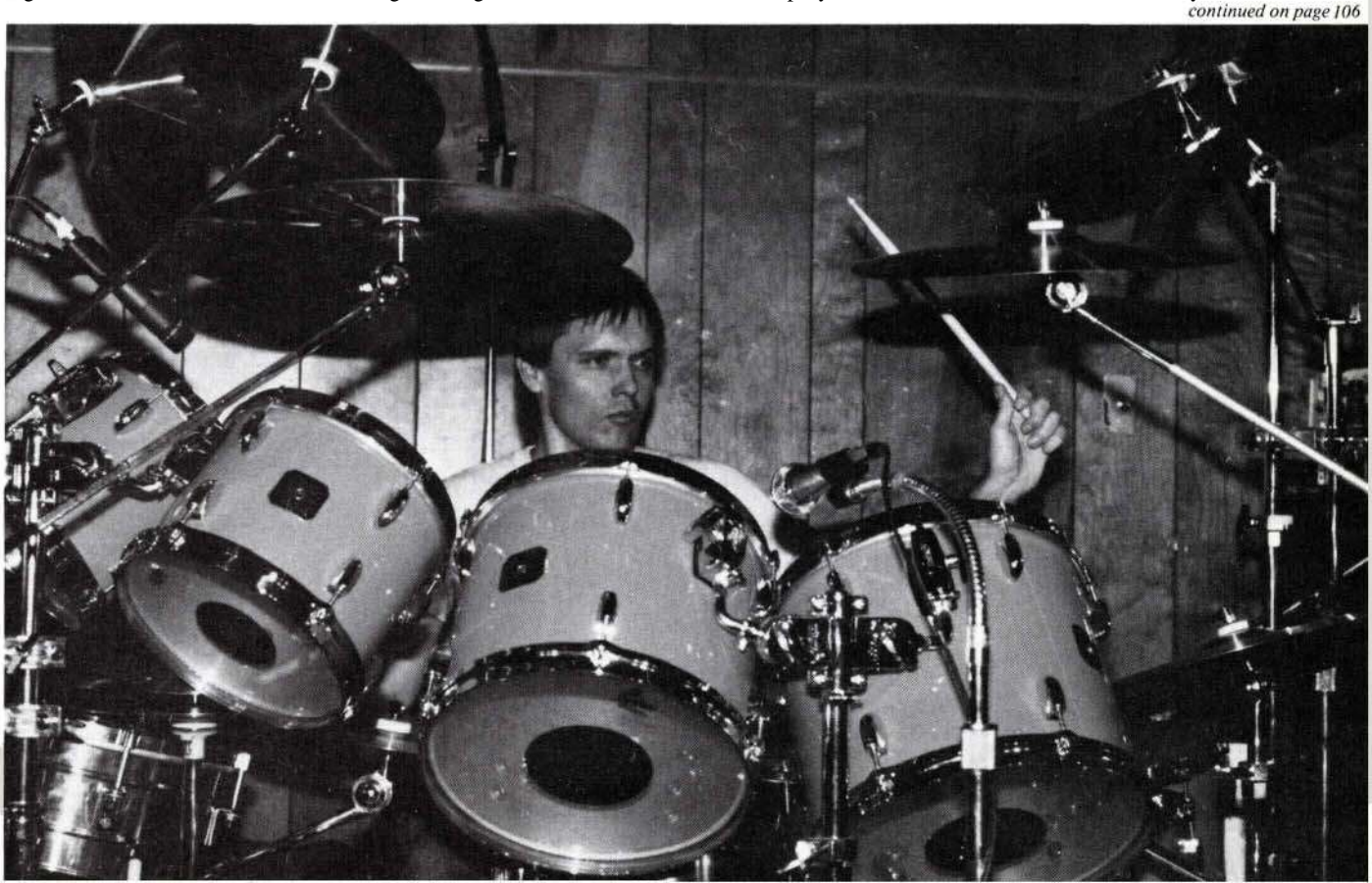

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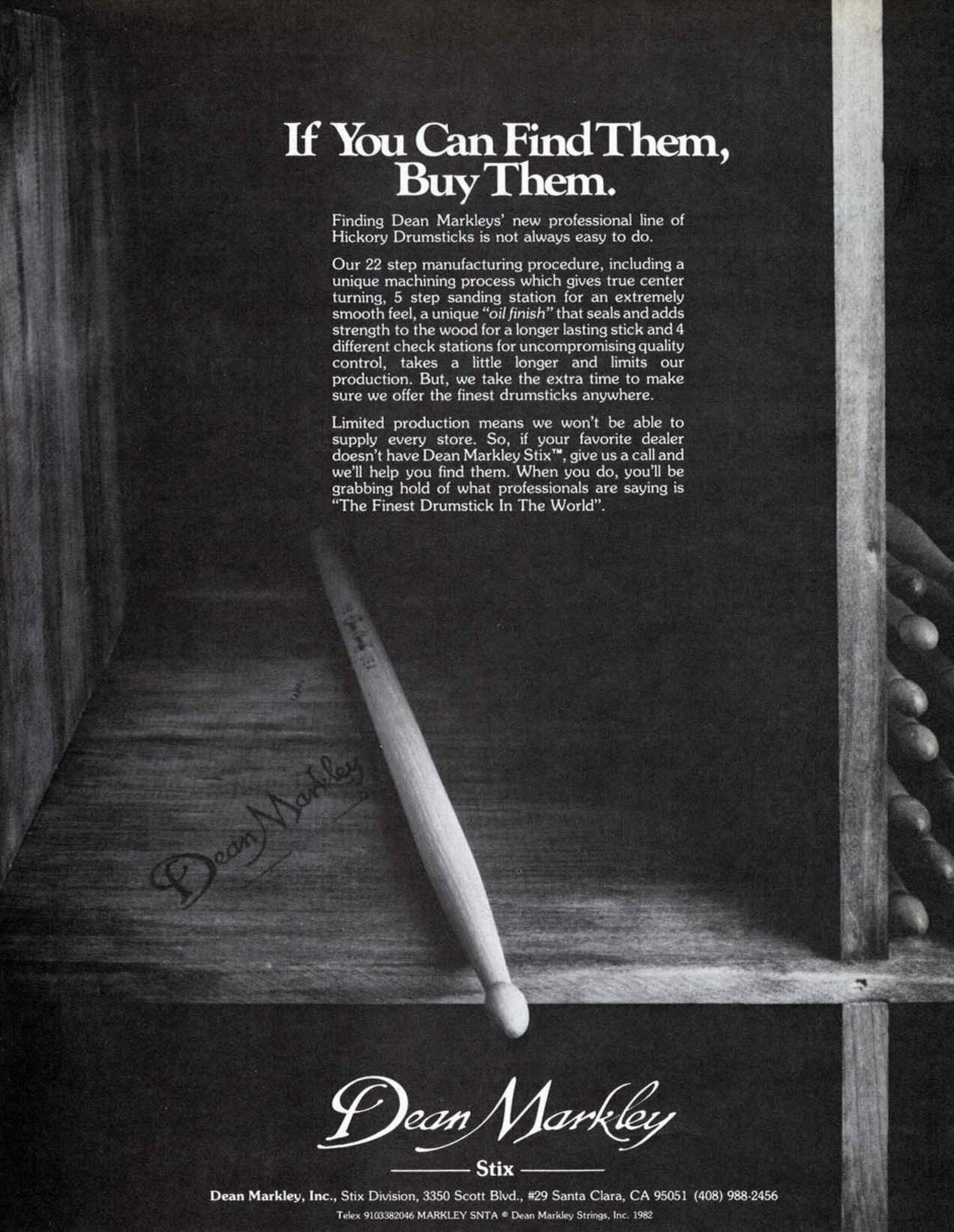
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by Ed Thigpen

Time And Its Nuances

This article will deal with *time* in its basic form, as applied to swing, bebop, gospel, Dixieland, Latin, rock, country & western or whatever. The basic principles will apply when playing any rhythmical style which requires a steady pulse.

Time = Tempo. First of all, I'd like to clarify the word "time." The word "time," as used in the jazz vernacular, generally means "tempo," i.e., "He/She has good time," or "He/She has bad, sloppy or sad time." I'm sure most of us have heard these words before, whether they have been referred to someone else or, at some point or other in our careers, either statement could have applied to ourselves.

What is meant by "good time" is that one can keep a *steady,* swinging or funky groove or tempo/pulse. "Bad or sloppy time" refers to an erratic or unsteady pulse.

Whose responsibility is it to keep the pulse steady? Here is another debatable question. Ideally it would be great if everyone had a perfect sense of time/tempo once it is kicked off. Unfortunately, this is not the case, so it has fallen upon the drummer to establish and hold the pulse steady.

In recent years I've heard some say that the bass player has it. Well, as I said before, it's debatable. However, what any "pro" will tell you, is that whenever the tempo waivers in a band, the first person everyone looks at is the drummer. *The fact is* that in reality everyone in the band looks to the drummer to hold the tempo steady. One can think of the drummer as the heartbeat of the group.

If you take a human being whose heartbeat is unsteady, then that person becomes unbalanced. The same thing happens with any group, large or small. If the drummer doesn't have an excellent sense of "time/tempo," then the group is not going to function very well.

Just as everyone is not born with perfect tonal pitch, the same applies to being born with or without a perfect sense of time/tempo. Relative pitch can be developed to the point that it enables a player to function with and up to the same capacity as a player born with perfect pitch. This also applies to developing an excellent sense of time/pulse.

There are aids one can use, such as a metronome, or a click track to practice with. One can also play along with recordings which have players in the rhythm section known for having good time.

The most valuable lesson I ever had on keeping a steady pulse came from my father, Ben Thigpen.

After several nights of playing with his group, and just following his subtle snap of the finger on "2" and "4," and watching him step out the time in front of the band, he told me that the *key* to keeping good time was *concentration.* One must learn to listen to where the tempo is kicked off, then lock that tempo in your mind and hold it there all the while you are playing.

For the drummer this means you must be able to relate whatever rhythm pattern you play to the given tempo.

As mentioned before, one way to start developing an excellent sense of time or tempo is by using a metronome. If it is possible, I would recommend the use of one powered by electricity or battery. The mechanical wind-up type is also good, except they run down after a short period. At any rate, the steady pulse of the metronome allows you to see and hear immediately whether your pulse sense fluctuates within a given amount of measures or minutes.

Another way to make use of the metronome is to use it for checking your ability to retain various tempos.

This is done by first setting a tempo on the metronome, say 60, 100, 120 or whatever. After listening to, and tapping out the tempo along with the metronome for a few minutes, turn the metronome off and try to remember the tempo. The next step is for you to set the same tempo yourself, say e.g. quarter note = 88 met. Tap out the tempo; while you are still counting out or tapping in tempo, turn the metronome on again and see how close you are to the metronome tempo.

This, of course, requires concentration on the tempo first set with the metronome, and locking it into your memory.

The next step will be to apply what I call the nuances of time. The nuances of time occur when we begin to play various rhythmic patterns or "mini-pulses" within the established tempo or basic pulse.

Try the following simple exercises:

1. Set a slow tempo, i.e., quarter note = 60 met.
2. Tap the pulse with your foot and count out loud in quarter notes: one, two, three, four. Repeat this for two or four measures.
3. Continue tapping your foot in the same tempo and count out loud in even 8th notes: one, an, two, an, three, an, four, an. Repeat this for two or four measures.
4. Continue tapping your foot in the same tempo and count out loud in triplets: one trip-let, two trip-let, three trip-let, four trip-let. Repeat for two or four bars.
5. Continue tapping your foot in the same tempo and count out loud in 16th notes: 1 e an ah, 2 e an ah, 3 e an ah, 4 e an ah. Repeat for two or four bars.

Awareness

Repeat the same exercise, only this time I would like you to make yourselves consciously aware of the feeling of the basic quarter-note pulse being tapped with your foot, as you count in quarter notes audibly. Next, the feeling of the basic pulse tapped with the foot when you count in 8th notes. Next, the feeling of the basic pulse when counting in triplets, and finally the feeling of the basic quarter note pulse being tapped with your foot when you count in 16th notes. The idea is to transfer the counts and feeling of the "mini-pulses" down through the basic quarter-note pulse in tempo. Notice how the feeling of the basic quarter-note pulse changes with each of the various counts or "mini-pulses." This is a practical first step to relating rhythm to the basic pulse. When playing in a set tempo the nuances in the time feeling will depend on the interpretation of the written or improvised rhythmic patterns.

Rhythm is created by variations in the length of sound and silence. One way to become aware or conscious of the feeling of rhythmic patterns is through the activation of the silences between the notes or beats played. To do this, I have devised a method

continued on next page

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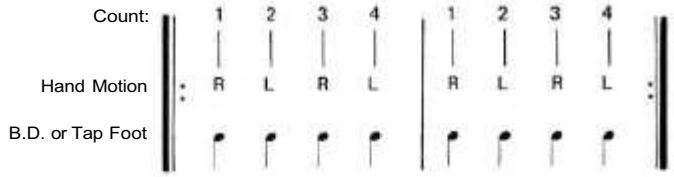
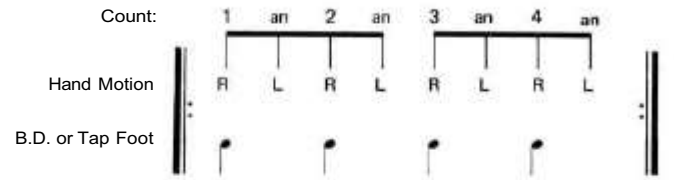
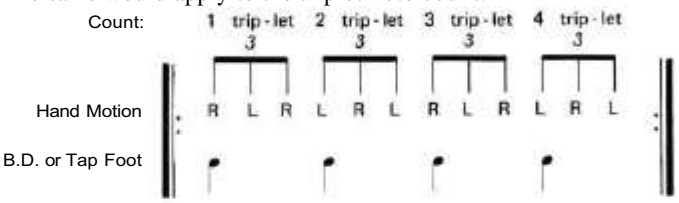
utilizing what I refer to as a "Hand Motion Line." The way this works is that you set your hands and arms in motion, synchronizing the movement with an audible count; i.e., a quarter-note count is synchronized with a quarter-note hand-and-arm motion.



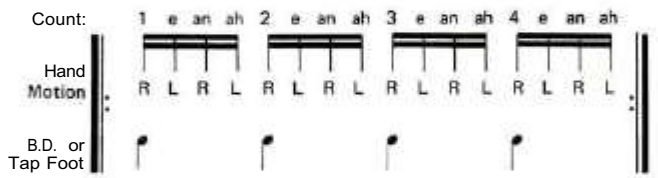
With an 8th-note audible count, move the hands and arms in an 8th-note motion:



The same would apply to the triplet note count.

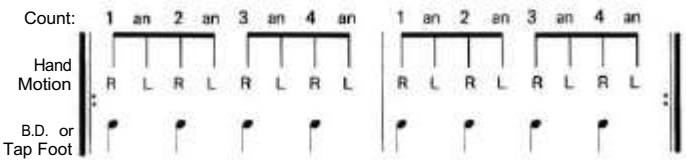


And of course the 16th-note count.

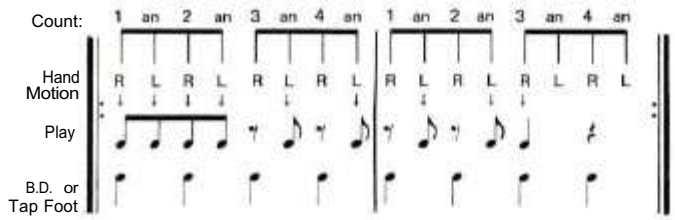


To better sensitize yourself to the feeling of the above "mini-pulses" and their relations to the basic quarter-note pulse tapped with the foot in a steady tempo, I strongly recommend that you make the movements in the air space in front of you without actually hitting any surface. I mentioned before about the activation of the silences between the notes or beats to be played. The Hand Motion Line is a very good device to use for this purpose. Take the followingrhythmicpattern:

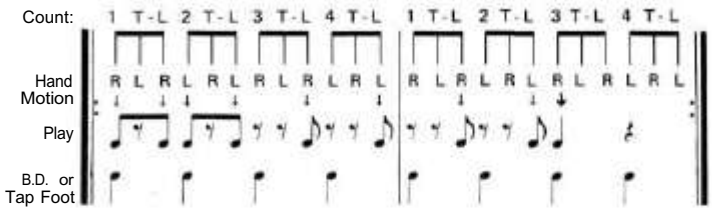
For an exact 8th note interpretation, try this: 1) Set a steady slow or medium tempo. Tap out the tempo with your foot. 2) Continue tapping your foot in tempo and count in 8th notes, moving your hands and arms in a synchronized movement with the audible count.



The Hand Motion Line is to be made continuously in the air, striking a surface only at those points designated by the written note. Remember the movement of the Hand Motion Line continues in the air where no notes appear or there are rest signs. This will thereby activate the silence between the sounded notes or beats.



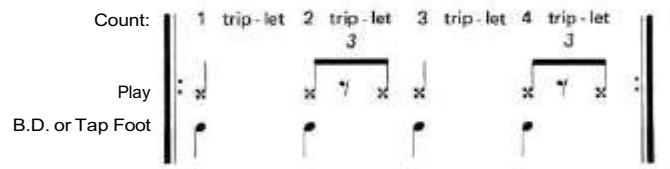
Same pattern played with a triplet feeling interpretation:



The idea of this exercise is to enable you to become aware and actually feel the related mini-pulses between the struck or sounded notes. These pulses also must be related to the basic time in tempo. It is this *silent activity* which gives the sounded notes or rhythm its own distinct feeling.

I would recommend that you re-read the explanations again slowly. Try the two examples given again, applying this logic, and allow yourself to be conscious of the difference in feeling between the two, within the mind and body.

Doing these exercises very slowly will allow you time to be totally conscious of each count and movement. Once you have done this, the next step is to apply this same approach to a basic time-keeping pattern, i.e., the basic jazz ride rhythm with a triplet feel.

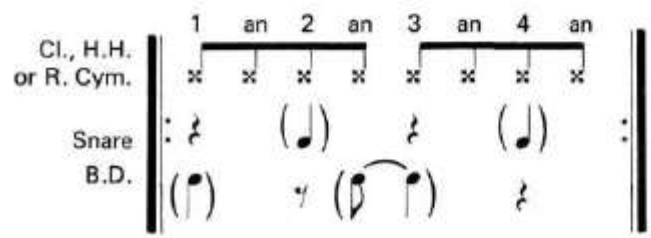


Please note that the triplet is counted and felt on the first and third beats as well as the second and fourth beats. When this is done the whole pattern becomes balanced.

Further nuances

Subtle changes in the time feel may occur when the same rhythmic pattern is played in a different tempo or split up between different implements of the drumset (independent coordination).

Use 8th note mini-pulse count.



Same pattern with triplet shuffle feeling.

continued on next page

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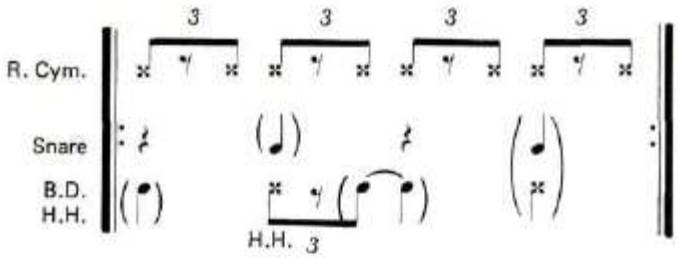
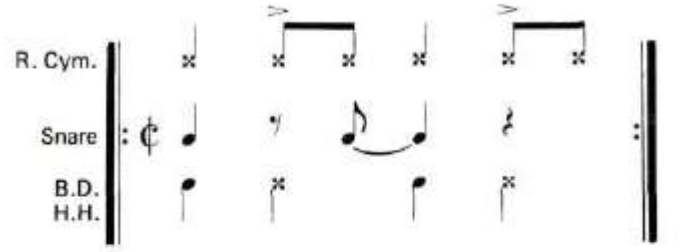


Or the same pattern played at half-note = 100 met. Creating a Charleston feeling.



Note that the basic 4/4 pulse is divided between the bass drum and hi-hat, giving a 2/2 feeling, although in reality we are still in 4/4. The accented 2nd and 4th beats in the ride rhythm also add to this feeling.

The placement of accents within the basic ride rhythm pattern is also another device one can use to alter the time feeling. When using accents, however, I strongly recommend that you really know the melody of the song you are playing.

If you do not play a melodic instrument, such as piano or vibes, etc., then I would suggest you learn to analyze the rhythm of the melody. You may not have the tonal intervals always on pitch, but you should at least be able to sing the rhythm of the song and be able to relate that to your basic time patterns.

A suggestion for practicing this is as follows: First, determine the interpretation you are going to use rhythmically. By this I mean to determine whether you are interpreting the melody with a basic 8th-note feeling or a triplet feel.

The style of the music or the interpretive styles of individual soloists will also have a definite influence on how one should interpret a basic time pattern.

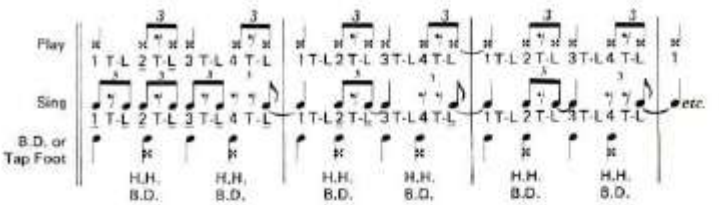
In Latin and rock-oriented music, rhythmic accompaniment patterns utilize 8th and 16th note "mini-pulses." In jazz styles (swing, bebop, avant-garde, jazz-rock, Latin jazz, etc.,) the triplet feel is utilized to a greater extent. Jazz will also mix the "mini-pulses," creating a wide range of accompanying rhythmic patterns. This is quite evident in contemporary interpretation of jazz music. The most important thing to remember, however, is that the time must be felt, and above all, use good musical taste.

In this article I am stressing an approach to basic time. The next and equally important step is to learn to *listen,* and analyze. Listen to how each melody is interpreted rhythmically. Whenever possible, try to get a copy of the written melody to the song you are to play. When the written music is available to you, break it down and analyze the rhythmic structure of the melody.

"Lullaby of Birdland"

For a jazz triplet feel, the rhythm of the melody should be interpreted in triplets with the "an" count coming on the "let" count of the trip-let, as follows:

Try counting each group of triplets out loud on the underlined beats and syllables, and silent on the beats and syllables not underlined. Do this while maintaining a steady slow or medium tempo 4/4 tapped with the foot or bass drum. Next play the basic ride-rhythm pattern while singing the phrase of the song.



The count produces a triplet shuffle feeling which is transferred to the basic ride pattern. The addition of the hi-hat perfectly synchronized on the second and fourth beats gives an added accent on those beats creating the swing indigenous to jazz rhythm.

Dynamics, tension, and release are also factors that must be considered when playing time. When to apply these various devices will depend on the structure and interpretation of the melody or improvised solos being played. It is therefore imperative for you as the drummer to listen very carefully to the band and the soloist, so that you are able to react instantly to their interpretations.

Playing excellent supportive time is an art in itself. You must understand that whatever the band or soloist plays must be built on and come through the "time" being played by the drummer and bassist. Since most drum parts give only a minimal indication of what's happening within a given piece, you must rely on your ears and creative instinct for the most part of your performance.

It is, therefore, extremely important for you to be constantly listening to as much music as you can. Do not restrict your listening to just one or two types of music. Be open to all musical ideas. This way you will gradually build up a broader spectrum of musical devices automatically and be able to more easily relate to the nuances when playing time.

Working With Your Partner in "Time," The Bass Player

It is absolutely essential that the drummer and bass player complement and agree on their time feel. Talking it over when the two of you feel different about the feeling, can save a lot of frustration. Here's a good test and practice routine for you both.

Take a blues tune; 12-bar standard changes. Adapt a standard blues melody. Both of you sing the melody while playing some basic time pattern for two or three choruses. Try the same blues melody in different tempos, i.e., the first time slow, say about 60 met. The second time, in a medium tempo, say 108. The third time, in a fast tempo, 160 or faster, depending on your own present ability. Try the same tune at different dynamic *levels, p, mf, f.*

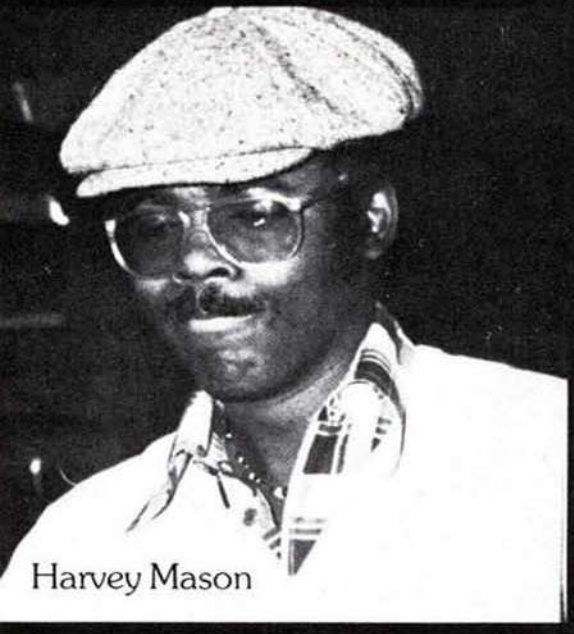
Next, one of you play "time" while the other plays the melody. For the drummer this means you must play the exact rhythm line of the melody. Do this on the snare drum, accompanying yourself with a steady 4/4 bass drum pulse, adding the hi-hat on the 2nd and 4th beats of every bar.

This may also be done playing the hi-hat on all four beats in the bar and playing the melody on the bass drum.

Finally each of you play an improvised solo, while the other keeps time. These suggestions are only a few ways in which you can get a pretty accurate sense of your own time/tempo control. The important thing is that you are aware of your own control and time sense, both as a soloist and an accompanist.

If some section of the group or the soloist has a tendency to "rush" or "drag" in tempo, you must develop the ability to be able to steer and keep them in tempo. The best way to do this is by gaining the other members' respect for your sense of time and its nuances.

ARTISTRY IN RHYTHM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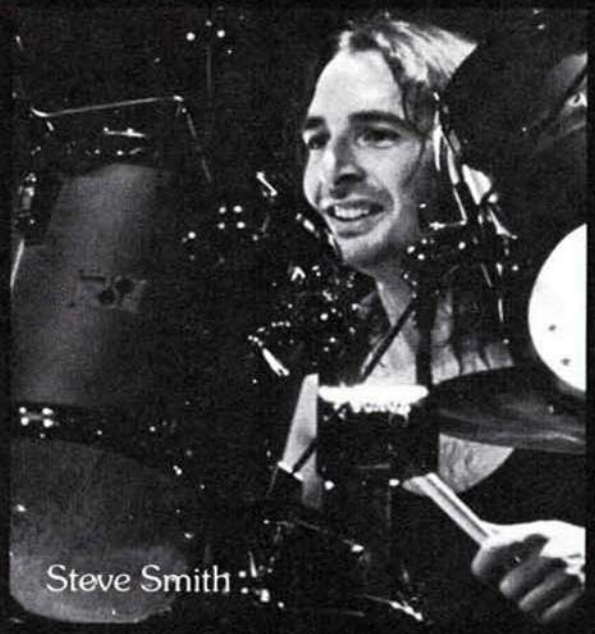
Steve Smith

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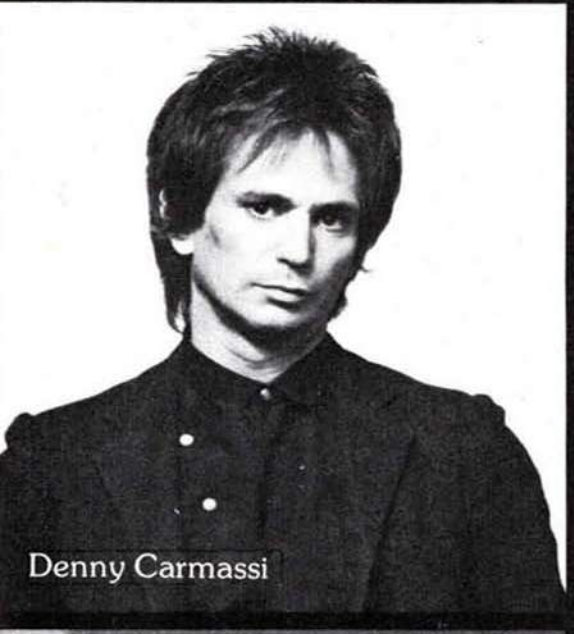
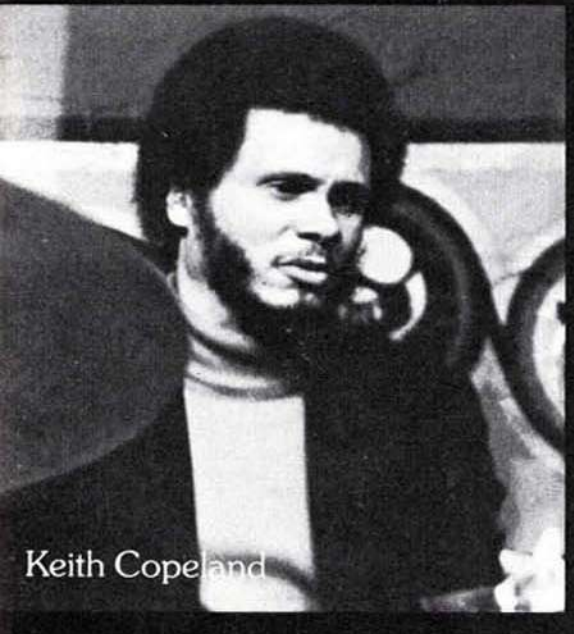
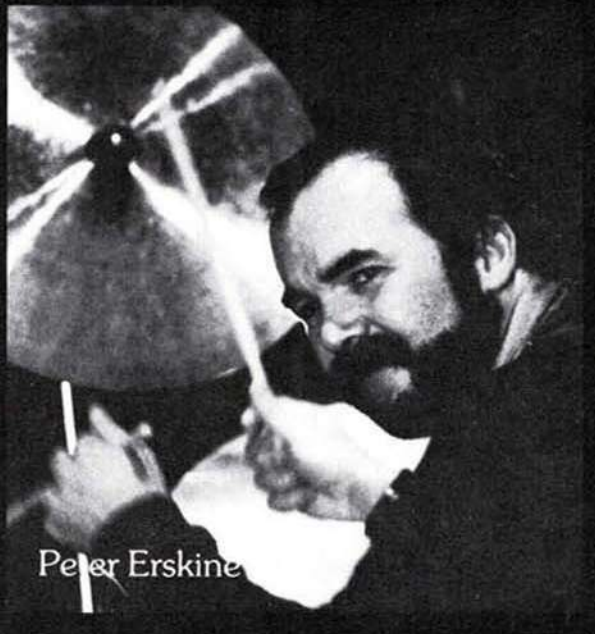

Denny Carmassi

"What do these great artists have in common?

Akira Tana


Keith Copeland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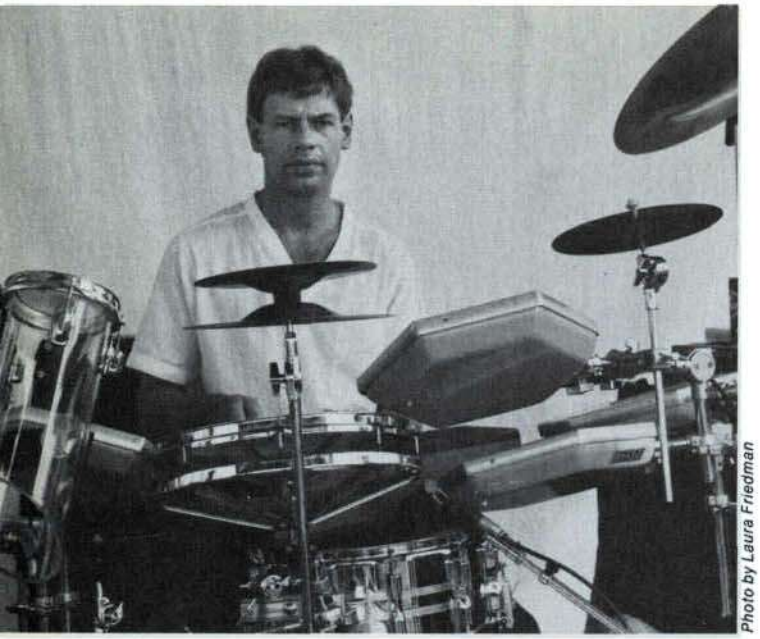

Photo by Laura Friedman

***Bruford** continued from page 12*

popular culture now that has *anything* fresh about it at all. You'll find as cultures get more confident, and there's more money around, experimentation comes to the surface again. To get a recording contract now is very hard. Then to say, "Listen, I'd like to have a contract but I'd also like to play in 17/16 . . ."

SF: Was that tough for King Crimson?

BB: No. Warner Brothers is effective and long suffering. Everybody knows by now what King Crimson stands for. In effect, we have persevered and made our own little patch where we're able to exist and pay the bills. I think that's handsome. That's a worthwhile balancing act. Getting a hearing of some sort and getting no hearing at all. I mean, I want to play in 17/16 but I don't want to do that in my closet! I want to do it and see the enjoyment it gives other people. Communicate the fact that I enjoy it so much that other people are going to pick up on this too. I'm keen to get a hearing, which means I'm going to have to work hard to come to pounds and support records and the whole industry thing.

SF: Have you done any work with the Linn or Oberheim drum machines?

BB: Yes I have. This is a big debate in England. Suddenly the machines are better than the drummers. So, what the hell are the drummers going to do? They're going to have to think quick! They're going to have to figure out *why* they're needed in a band, and what is it that they can bring to the music that the Linn can't. Which came first? Did the Linn machine make all the drummers sound the same? Or did the drummers who were all sounding the same give rise to their own devil: The Linn machine.

SF: I think it's the latter. If a studio needs disco beats for a track, why pay top dollar for a drummer to do what a machine can do?

BB: Yeah. It's amazing, isn't it? The only possible way you can compete with something like this is to take it on headfirst. Do things that it can't possibly do.

SF: What sort of work have you done with it?

BB: We sometimes used it and then removed it. That can be quite fun. You can play off of it and then remove it, leaving just the thing that you improvised on top. In a way it can take the chore out of the having-to-keep-time routine.

SF: Have you used that to work up any of the tunes on *Beat* or *Discipline?*

BB: Well, that might be giving things away! I've also programmed some pretty weird beats into it which hasn't actually come out on record anywhere. I've programmed patterns into it that would actually take me a couple of weeks to work up decently myself. I've used that for a pattern that's non-repetitive for 20 measures or something. A long, long flow of drumming that doesn't repeat until after about 40 seconds of music. I play loosely and texturally on top of that.

But, I don't feel a threat. I'm not particularly bothered because I feel melodically and harmonically interested, as well as rhythmically interested in music. I actually rather like these machines. Now, people in England are rigging them up through the Simmons, and you get them to trigger other machines. I was recently in on my friend Dave Stewart's record. He was the keyboard player in my band. He was making his own lp and the sheer electronic technology there is staggering. You have Linns mating with Prophet Tens, mating with Simmons drum machines, back into another Linn. Like a breeding ground of electronics all feeding each other. It's extraordinary.

Also, the drummer is a visual character. The Linn has a very low stage presence. There is a great feeling of communality about watching a guy strike something. Tonight people will come and enjoy seeing cymbals and drums struck physically, which is a great thing. I don't think the Linn cuts it on stage much.

Drummers used to breathe. They used to know about *breathing,* about *whispering* and about *thundering.* I'm not so sure the Linn breathes, the better and lighter rock 'n' roll groups do breathe and have movement in them which is hard to program into that machine. I know there's a small element of the human factor that you can program into it, but it's just not bothering me at all. I don't know how other drummers are feeling. Maybe it really is a shame that some drummers aren't getting work because of the machine.

SF: Rick Mattingly had an interesting observation about it. He said that it wasn't too many years ago when you'd have a bass drummer and a snare drummer in a band or orchestra. The invention of the bass drum pedal effectively knocked 50% of the drummers out of a gig.

BB: That's interesting. I think you're breeding new people here now. It's becoming an odd privilege to be able to sit around and say, "Hey, I'm a drummer." That's a dangerous privilege. You should consider yourself as a musician who is interested in playing

with other musicians in a group. If some of the functions necessary for the group are taken over by machines, that's well and good. It might be some of the rhythmic functions via a Linn or something else. The musician should look to himself to provide something on top of that. Try to think musically as a musician, rather than *as just* a drummer. In the 1990s I don't think you're going to be able to sit around and say, "Hey, I've got the fastest flam in the West, and that's all I do." Or, "I'm a specialist drummer." There are going to be very few gigs for those people.

But, there *will* be gigs for people who know about sound combinations, about effective textural changes, about harmony and melody on mallet instruments, about piano, about how to stage dramatic effects musically; pacing and all those kind of things. The sort of things that *I* would hope to bring to the group.

SF: Are you still playing keyboards?

BB: I play some keyboards. Not very good. I'm not *lost* when the tune starts. I know where the chords are and why the chords are doing what they're doing.

SF: Many drummers don't realize how important that knowledge is.

BB: It's going to be increasingly important for the future. In 1990 it will help a lot if—as a drummer—you're a full percussionist and can play a wide variety of things. And have a wide variety of ideas up your sleeve, rather than trying to out-Linn the Linn, which is going to be increasingly hard. These machines will be able to play incredibly complex patterns. The drummer is going to have to revert to these other things I've mentioned.

SF: As you're playing—either in ensemble (during a solo—aren't you thinking more along melodic lines than rhythmic lines?

BB: I'm thinking *of cooperating* with the melody players. I'm trying to underline their melody rather than their rhythmic phrasing. Many times I'm underlying them melodically or harmonically more than rhythmically. That's a useful function of having melody drums or tuneable drums. It's complicated.

SF: Max Roach used to do that on a four-piece set. I think drummers are taught rhythm so much that it then becomes hard for them to think along melodic and/or harmonic lines.

BB: I think maybe you're right. It's very easy for drummers to follow an avenue that's just of technical competence that involves getting better and better seven-stroke rolls. Somehow the drummer feels that if his seven-stroke roll is good enough, *that* will guarantee him a career, success and accolades of some sort. That's not necessarily true. These technical things are only part of a whole. The other parts must be there too—the sensibility to know what to do with the damn thing once you've got it!

SF: Was there ever a time in your life where you made a conscious study of the melodies and lyrics of the "standard" tunes?

BB: Very good. Yes I did, right before I wrote my first album. I spent a lot of time with jazz harmony books at the piano, figuring out melodies; why melodies fall in certain ways; what's useful about a melody and what other musicians hear in melodies that's different from the way drummers hear. When I first started writing tunes, I used to write what *I* thought was a melody. I'd play it to some guitarist and he'd say, "What the hell is *this?"* I'd realize that his concept of melody was not only very different from mine, but probably more well-rounded. A singer probably has an even *better* concept of melody; much more natural and conversational. My melodies tended to be very fragmented and "spikey," and perhaps rhythmically overcomplex. I didn't really understand it.

By the time you've shown other musicians 30 or 40 tunes, you're getting the hang of it, and you realize that it's *essential* that drummers understand how other musicians feel about these tunes. That was the thinking by my three or four solo records. I was trying to learn from the experience of other people and get some distance from the drumkit. Life past the cymbals. As you reach out four feet past your cymbals; to have that kind of focus. There are people who exist *beyond* that. It's surprising, the number of young drummers who get stuck completely with life *this* side of the cymbals and never get past it.

SF: When you're listening, for instance, to Jack DeJohnette play,

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are you hearing melodies on his drums, or are you thinking, "My God! He just played the most incredible independent double-paradiddle variation"?

BB: On no! I could never detect any of Jack DeJohnette's paradiddle variations. I *do* hear melody in his drumming. Certainly. But, what I hear which is just so wonderful, to me, is endless variety. The endless rush and stream of rhythmic variations, which is just very, very attractive to me. And melodic variations as well, but I suppose principally rhythmic because I'm not melodically that attuned yet. The variety and the variation is so exciting in that music. I think Jack's really got the ball right now. It's funny the way you watch some drummers ebb and flow through their creative lives. They make statements and then they disappear for a while. Then they resurface. Max Roach is having a great resurgence. I've met him recently. He's been to King Crimson shows. He's just like a kid, right down in the front. I think he's bought himself a Simmons kit. It's terrific that Max is as broad minded as that. I really hope that in a life in the rock 'n' roll industry—which is the one I'm in—that I can emerge as a 50- or 60-year-old at the end of it all with as much dignity intact as Max. There aren't any role models for people like me. Rock 'n' rollers are just supposed to take too much coke and disappear. Unfortunately, I don't want to disappear and I'm in the best of health and I've got lots of ideas! I want to have a dignified career in rock 'n' roll and look back over the body of my work for, say, 50 years and 70 albums and say, "Well, the guy who played on the 70th album has come a long way from the guy who played on the first album." I want longevity in a career and, in a way, Max is a terrific inspiration. He's a role model to me as he is to lots of people. When I see people like Blakey and Elvin and Max, I can see that I want to be doing the same thing when I'm that age, if rock 'n' roll will permit it.

SF: Well, rock 'n' roll is roughly only 25 years old. Do you have a good knowledge of the roots of rock, the blues and country drummers?

BB: Only through your magazine, really! Your magazine is definitely disseminating a lot of information that I pick up on all the time. I've always been interested in all kinds of drumming. But, I'm not as well researched as I should be. I don't know as much about the subject as I make out in a way. I've got gaping great holes in my technical ability, and gaping great holes in my historical understanding of the music.

SF: What music did you listen to as a kid?

BB: Jazz. I was one of the few people I knew in my part of England who was into jazz. The Beatles and the Rolling Stones came and went and they just didn't make any imprint because of the jazz. I was so much into jazz records and I was in a jazz quartet at my school. I grew up playing brushes on a small jazz drumkit playing bebop tunes. I thought that's what music was until I was about 18 or 19.

SF: What was the first rock music that turned you on?

BB: A very potent and heavy music that was around England in 1965-'66: Jack Bruce, John McLaughlin and Dick Heckstall-Smith; Graham Bond's Organization. A terrific kind of high-octane crossbreed. It was around the time of Ray Charles' *Genius + Soul = Jazz* album. They did a lot of that music. Very rough r&b with very heavy jazz overtones, that was just terrific! I thought, "God, this stuff is very wild." I got slipped via *that* into the rock 'n' roll side for some peculiar reason, although I didn't set out to distinguish between being a jazz player and a rock player. I think I'm a bit of both. I don't actually play jazz and I don't think I have a jazz feel. On the other hand, I have such a strong feeling for that music that it comes out. It's adventurousness appeals to me intellectually as well as physically.

SF: It's interesting that you touched on the image of a rock 'n' roll musician as being one of wine, women and song.

BB: Well, that's the dumber variety of the species actually. Much more dangerous than the wine, women and song—although that's dangerous enough—is the overwhelming conservatism of it. The reason a lot of rock players take to wine, women and song is because it helps to anesthetize them from the obvious fact that

they're never really going to play anything. That's the tragedy there, that they might one day have had a dream, but that dream isn't fulfilled. I had a dream. But, in a way, my dream *is* being fulfilled. What I'm actually doing, I'm stretched to the best of my ability. I'm actually doing onstage the best I can think of. I'm not harboring in the back of my subconscious, "Hey, when I get off this gig I'm going to do this other *great* gig." I am what I am, and I do onstage—happily in front of thousands of people—my wildest fantasies on drums. I exorcise them. Which means I will probably *not* have to resort to wild women, booze and drugs because I do what I do.

SF: Aside from music, what keeps you motivated and forward thinking?

BB: The rest of the band. I feel quite close to this particular group of musicians. Robert is always a very stimulating person to work with. The conversation can get a little "acid" at times, but it's never less than interesting. Somehow I don't have any problem envisioning a future. I don't run out of ideas. I'm an average guy who develops his own thoughts. I have my own mode of self-motivation which is hard to explain. It's that being in the company of interesting musicians will make me an interesting musician. I like to be alongside people I admire and respect and *that* will provide me with the next day's work. I can see what to do next. I think it's when you sometimes buy out of that and say, "Well, hell. I know I'm not going to play any drums but it's real good money." That's when your trouble starts. You must, if possible, stay attuned to what your fantasy is about drumming. That comes as cold comfort to people who can't get record deals and the rest of it.

SF: Did you ever go through a period when you had to do gigs that really didn't appeal to you?

BB: No. I've always been lucky enough to be in an interesting band. I was with Genesis for a while, which I personally didn't find to be the most fulfilling gig. But, that wasn't their fault. That was very tempting because it's a very nice band to be in and an extremely well-paid job. I had to deliberately get up and walk out on that; to put myself in the cold. I knew I could've stayed there for quite a long while maybe if I'd just accepted my position as being a drummer.

SF: Was it mentally draining?

BB: Yeah, which manifested itself in a tremendously facetious attitude, which was, I'm sure, not at all what they wanted. I apologize publicly to them. To this day I'm embarrassed by the way I conducted myself.

SF: Did you realize what was happening to you?

BB: I realized *exactly* what was happening and I knew that it was incumbent upon me to get up and move for Genesis' sake, and because if I wanted *a future,* I was going to have to drop myself in it in the deep end. Thereby, I went and wrote my own first record and started that. I'm very pleased that I did so. But there are times when you can see an inevitable path, up which you're going, where maybe you should change. It may manifest itself in terms of earnings. You may, perhaps, have to turn your back on an extremely well-paid gig or the opportunity to make a lot of money. That's probably happened to me on two or three occasions in my career.

SF: But it's always been for the better?

BB: Oh absolutely! Because in return you get longevity and a sense of forward movement in your career.

SF: How does one maintain the balance of keeping artistic integrity and paying the bills?

BB: It's a fine balancing act. What can I say? I really don't know.

SF: Have you ever worked a day gig?

BB: I built a small section of the Seven Oaks Bypass in Kent, England. I can lay claim to about 100 meters of that. But, basically I was very lucky. I started professionally at 18 and went into a band that subsequently turned out to be a big, popular band. Although for the first three years it was extremely unpopular.

SF: What did you do for those three years to keep body and soul together?

BB: I had no commitments. I just had myself to feed and we slummed it. When you're 18 or 17 you do anything, right? It's no prob-

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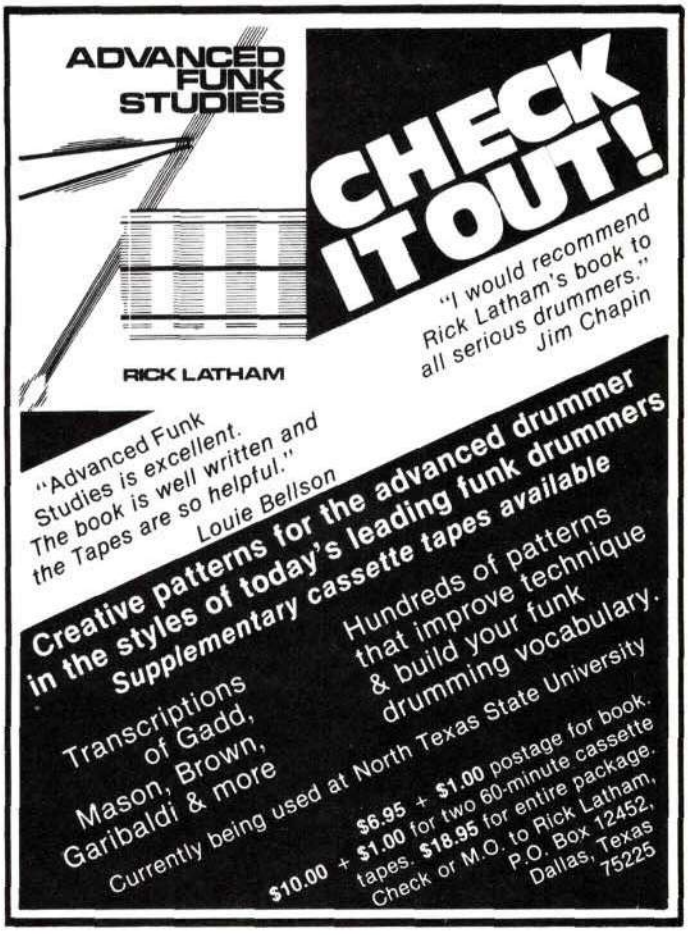

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lem at all. We didn't make any money and we didn't spend any money. We just starved to death. Damn near. But, 17 through to 28 or 30, that's alright. But by the time you've got a couple of kids and so forth, it's true that you're going to have to see some fruits of some success or take a steady day gig. I have a wife and two kids and lots of drumkits, and they all need feeding. So it is a balancing act, but everybody can only approach this in their own personal way. I have no recommendations at all. You just have to be damn careful and try to be as honest with yourself as possible. Otherwise, if you just go for the money gig all the time you'll stop playing effectively. I want to continue and end up like Max Roach!

SF: I feel that one of the key reasons why music is at such a low state is because individuals aren't willing to commit themselves, long term, to forming bands.

BB: The British used to do that all the time. When I joined a band, it was for life. We practically slit our wrists and mingled blood. It was a little group and come hell or high water, we were going to make it. The thought of anybody leaving or doing anything else at the same time seemed completely out of the question. It was extremely narrow-minded. The first five or six years of my playing career, I only played with eight musicians in two bands. We tried to develop this specialist music that we would be able to consider *ours.* In America they didn't do that so much, and it was quite alright to have gigs on the side. In England, that was like having a lady on the side if you were married! It was almost like being untrue. The American attitude is healthier, where musicians get a better sense of themselves by mingling with other musicians and seeing themselves play in different contexts. I think that's useful.

SF: To a degree. There was that same commitment to a band in America in the mid-'60s. But, it changed and everybody seemed to want to be a soloist.

BB: You don't think there's as much commitment among younger musicians?

SF: No. I see its effect in letters asking about the security of being a rock musician or a studio drummer.

BB: Yeah, that's very tough. Everybody's security conscious, and it will be so as long as the economy stinks. When the economy loosens up and there's plenty of cash around—as there was when I started to be a drummer . . . I was a lucky guy. I started when there was plenty of cash around in the English scene. Everybody and his grandmother was making an album. You only had to be weird on it and it was a hit of some sort. This was post-Beatles; post-*Sergeant Pepper.* Also, there weren't any drummers! There was only Ginger Baker and Carl Palmer. That left plenty of places for me to come in on. I could get recording right away. I could be in on a band that probably could pay the bills just about. In fact, Yes *didn't* for a long time. But the band could at least get gigs and play a lot. We were encouraged to experiment. I was lucky to be in the right place at the right time.

Twelve years later in 1983 where (a) it's very hard to get record deals and (b) we've heard in the interim a further 12-year's worth of amazing drumming, ranging from Billy Cobham through the whole jazz thing into the weirder rock things, a lot of ideas have been covered. I would imagine it's very hard being an 18-year-old who wants to start off in the industry. How the hell does he get his foot in there? There's a lot of drumming been covered. You've either got to have better time than the Linn machine, or faster chops than Cobham, or better ideas than somebody or other, to make any kind of an imprint. I think it's very, very tough.

SF: I guess the goal is "uniqueness."

BB: I agree entirely. If you're Fred Bloggs from Apartheid, Wisconsin or something—there is only one Fred Bloggs in the world. Somehow you have to locate your own heartbeat, which is different from everybody else's. Your own fingerprint. And bring that to music so that we can all recognize you as being Fred Bloggs. You might not like my drumming, but at least I'm supposed to be Bill Bruford. Then you can take me or leave me. I don't mind that either way. But, at least I can define myself for you and say, "Hey, here's what I'm bringing to the music. I think this is a neat way to look at it. What do you think?" And you either say, "I think it

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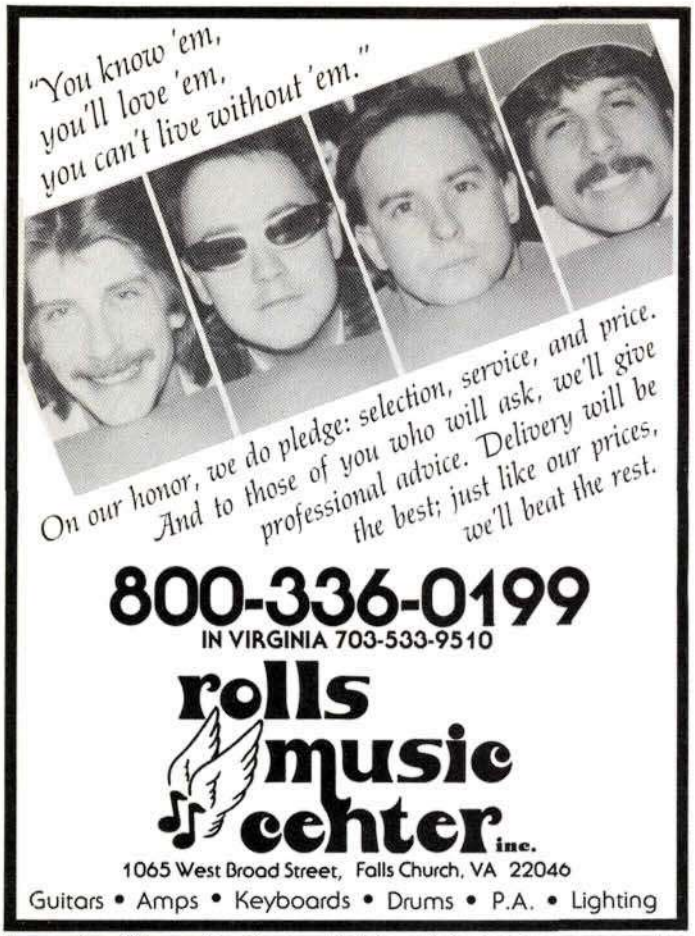

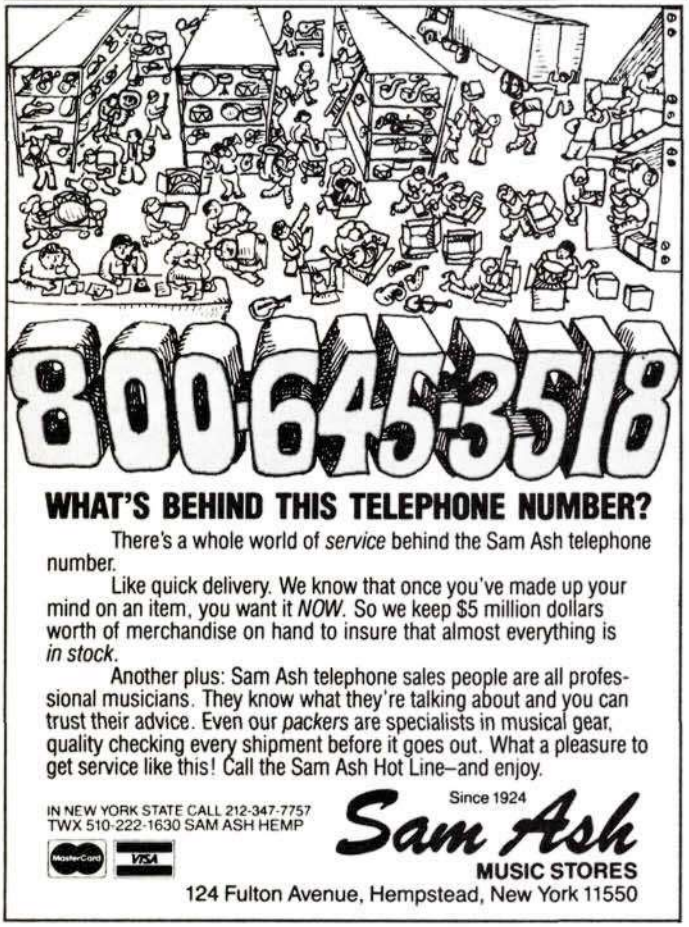

stinks," or you like it. That's great! That's how we all progress.

SF: In the last MD interview you did with Michael Shore, Michael mentions that you were involved with some blues bands.

BB: I started off in a little blues band.

SF: When I wrote *The History of Rock Drumming,* I received zero reader response from Parts 1 and 2 on the blues drummers and the country drummers. That showed me that the focus is off. Too many drummers today can't even play an authentic blues. Yet, when a drummer learns to play the blues he learns how to keep a good beat, how to swing and he learns dynamics.

BB: Yeah. I'd agree with all three of those things. But, I always felt that I had no roots to my music when I started.

SF: But you did! You had Art Blakey, Max Roach . . .

BB: But were they *my* roots? I imported them. I mean, hell, I'm a white, middle-class English kid. I borrowed somebody else's roots.

SF: But you didn't have Ringo Starr and Charlie Watts as the foundation of your drumming.

BB: No, that's right. I had stacks of Blue Note records.

SF: Yet, a lot of people will listen to you play, and rather than try to figure out where Bill Bruford came from and *why* you turned out as you did, they will start with you and not go back and try to develop their own style on the real foundation of drumming.

BB: I see what you mean. It helps a lot if you have an understanding of the background of that stuff. But, it is tough starting out, I imagine. It's tough enough staying somewhat visible like King Crimson is. I think longevity is real hard to achieve nowadays; to keep a steady, consistent high standard of work where you look back over 20 albums and say, "Yeah, this stuff is progressing and it's interesting." That's where the original term "progressive music" came from and now it's meaningless. But, that's what I thought all musicians did until I was about 19. I didn't realize that there was anybody who didn't want to progress. It seems like an odd thing. I always thought that Charli Persip and Max Roach were progressing. I could see that obvious thing in Tony Williams' music. It was only until I came right into the popular culture that I began to feel this inherent conservatism in the thing and the recycling of ideas, which is very regressive. That's what drummers really shouldn't get into. Hopefully you have to try to fight that and stay out of the rut. Move to fresh musicians, new ideas and keep going if you possibly can.

I think sometimes when people look at me and say, "There's a guy who's made it"—I don't see that at all. All I see is a large amount of work in front of me; that I have to swim quite fast to stay in the current thinking of drumming, which does move fast.

SF: You said that you value your association with great creative players. Can you cite any particular characteristics those great players have?

BB: Restlessness. Usually they don't waste words. The strongest people I've worked with are always fascinating characters of wide-ranging technical ability on their instruments. John Anderson, for example, from Yes, had virtually no musical ability on any instrument at all, but was nonetheless one of the best musicians I knew. That is using the term "musician" in a slightly broader sense. Robert Fripp has large technical ability, but he also isn't hidebound by that. *He can see past* it. He can see himself using his technique but he has a "Is this of any use to anybody" approach. The best people are restless. They see what's going on and they're just trying to change things. Either they do it intuitively or they can quite often be disruptive too. Disruption is part of change.

SF: Would you call them visionaries?

BB: Oh yes. The best musicians are visionaries. Sometimes their vision is very clear and they can't get it through the instrument. Sometimes they might not be able to say quite what they're doing, but their instrument's saying it all. I think Alan Holdsworth is a visionary guitar player. Not only does he have technical facility, but it's what he does with it.

SF: Was Jamie Muir like that too?

BB: Yeah. A very strong man. You know when you're in the company of powerful people. There's something in their eyes that says they've definitely got strength. There are some of these people in

the artistic world. A lot of the people who could change rock 'n' roll probably aren't attracted into rock 'n' roll. A lot of interesting people I've met probably would never dream of slogging around airports and gigs, and generally entering the rock 'n' roll industry. Half of me says, "Hey, c'mon! Come on and join us. Come and try to change something here." Sometimes they're musicians and sometimes they're people who've given up playing music.

SF: Why do you think they give up?

BB: Maybe the musical instrument wasn't the right means for their expression. But, there's no doubt that the rock 'n' roll thing requires a particularly kind of robust character who can keep his eyes firmly on the target in sight. All the time there's going to be the feeling of, "No. Don't disrupt. Don't change. Don't come up with new ideas. Don't rock the boat. Give the company the same product again and again." This is how it's rewarded in the rock 'n' roll scene. But, I love the rock 'n' roll scene because when I grew up in it in England it was very adventurous. Now it has temporarily—in my opinion—lost its adventurousness. But, via bands like King Crimson and others it will gain back it's adventurousness. Hopefully there will be lots and lots of individual new drummers coming up that have some new plan. I can see that the problem from a new young drummer's point of view is how does he do more than King Crimson?

SF: Go back to the roots and build off them.

BB: That's maybe a very good idea. Somehow find something that's been missed. A stone that's been unturned. A possible avenue of exploration that somebody hasn't covered.

SF: Your present concept of playing on the drums instead of leaning on the cymbals isn't new. Your style is new, but the concept goes back to Dixieland drumming.

BB: Yeah, that's interesting. It's fascinating the way these things come in and out of fashion.

SF: Where do you see yourself in five years?

BB: Probably in the Columbia Inn in Maryland, playing at the Meriweather Post and doing my daily job. I would actually quite like that. I don't find it a demeaning position. I find it entertaining. I'm well rewarded for what I do. I try to think hard in terms of percussion, and try to bring as much energy and enthusiasm as possible to the rock 'n' roll circuit. I try to get some new ideas into the stilted old thing we know as rock 'n' roll. I'd like to be in an extremely adventurous band like the one I'm in now. I also see I'm developing as an educationalist in a peculiar way. I do have some students in England. I'm also doing some stuff for Tama drums. I've spoken at Berklee and P.I.T. and I'm beginning to feel that I quite like talking about music and drumming and the role of the drummer.

I've just recently made a video. It's a semi-entertainment, semi-clinic video. It's not all about flams and paradiddles, but it does assume that you know a certain amount about drumming. It's got archive footage of some of the bands I've been in. It's got comments from Fripp and Steve Howe about drums and what it was like playing with me. I'm doing a lot of soloing on it and demonstrations about drums, and trying to explain some of the stuff I've been explaining to you. It's available from Axis Video.

Is this interview okay? This isn't all particularly about drumming. Well, it *is* a drumming kind of article. It's advice and feelings about drummers, generally, in 1983.

SF: Sometimes I want to delve into areas more conducive to growth than, "Gee, if I only knew what kind of drumheads Bill Bruford uses ..."

BB: Yeah, I've had so much of that. We have to get across the idea that the drumhead is simply like a piece of paper to the writer. It's really fairly unimportant. Kids mustn't get the feeling that if you duplicate the drumkit you duplicate the drummer! It's not going to help them to get the same drumheads. What's going to help them is to get past the idea of the machinery and the technique, and get into the *concepts* of the thing, which are much more fun! That's where life starts. I'm not so good about describing drumkits and drumheads endlessly, and talking about paradiddles. I love those subjects, but beyond that is much more interesting.

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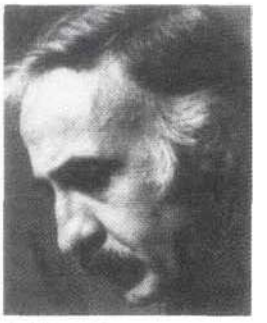

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George WETTLING

by Brad Spinney

Paul Whiteman and George Wettling

Someday there may be a poll to elect The Greatest Jazz Band Drummer Of All Time. But are there enough of us who remember how fine George Wettling played; enough of us to give this artist the full recognition that somehow eluded him in a much-too-short career? If ballots were allowed from other instrumentalists, it's my personal opinion that Wettling's name would draw an even greater number of votes.

What traits did Wettling have that made him such an outstanding drummer? There are many answers. Early recordings show that, from the beginning, the man had *taste.* Listen to Jimmy McPartland And His Orchestra (Decca: A-324, 18 M Series). A first impression of this album is that nobody is trying to be a star. Nothing seems to be happening. Then comes an awareness that the band is being grooved by an unobtrusive drummer who has control over the situation without hitting players over the head with too much volume.

The first part of any tune being jammed is a statement of the melody. A tasty drummer doesn't cover up that melody the first time around. Wettling had something I call *proportion;* the ability to match the volume of a band without exceeding that volume. Notice his open cymbal sound at the close of each tune; a light sound of medium dynamic. *That's* proportion!

When aspiring young novices were driving dancers from ballroom floors with extended drum solos (circa 1936), Wettling was limiting his role to short fills at the ends of phrases, or a four-measure solo after an ensemble last chorus. The longest drum solo I ever heard him play was eight measures. Listeners became aware that this drummer didn't get in the way of other players who were trying to say something musically. When many drummers were puffing, making faces and changing perspiration-drenched shirts at least once a night, the modest Wettling was maintaining an unruffled look, a hint of a smile, and playing *for the band.* It can truly be said that George Wettling had that rare, unselfish quality of being able to remain in the background.

It was what the man *didn't play* that set him apart from other hide-beaters. Cut-and-dried cliches of drumming were totally absent from his concepts. For example, drummers in the late '20s and into the '30s were using a dotted-quarter-note "kick beat" at the end of every two measures (a Duke Ellington creation). But Wettling was content to play this gimmick with only his bass drum, or a woody-sounding rim-shot played *mf,* and doing it but once, lest it become hackneyed; no repeated telegraph patterns that tip-off listeners as to what future developments may be expected from "vaudeville act" drumming.

When Wettling came out of a break, he returned to the ensemble sound with a smoothness all his own; without a letdown in intensity when building to a finish, never giving the impression that the drive had in any way been interrupted to detract from the smooth flow of ideas of other instrumentalists that are the stock in trade of great jazz men. George Wettling had something to say with his drums and he spelled it out with a tremendous sense of permutation and shading that all drummers should have big ears for.

George Wettling has often been erroneously labelled a "Dixieland Drummer." His critics hinted that he was limited to this style of small group playing. Nothing could be further from the truth. While many drummers are at their best with small groups, Wettling blended well with any size or style unit. No surprise to musicians, British dance band leader Jack Hylton hired him to support the rich sound of his brass. And listen to Bunny Berrigan recordings for further examples of fine big band drumming. Wettling was with the Berrigan band in 1937.

Dave Tough played a great deal of "two beat," knowing when to change to four. Wettling played more four beat bass drum, sometimes accenting the second and fourth beats within that style for perhaps two consecutive measures, then returning to an even four. He knew *when* to vary his bass drum patterns. On the previously mentioned Decca album, note that the bass drum accents are spontaneous and don't get in the way of the bass player. The accented afterbeat snare drum sounds are tasty and from the center of the drum, despite the fact that professors say drums choke up when played dead center. Notice that Wettling's driving afterbeat sound is seldom continued for more than one phrase; never so long that it becomes monotonous.

It had been my pleasure to hear George Wettling on records many years before hearing him in person. Our first meeting was prior to a rehearsal of *The Philco Hour* with Paul Whiteman conducting. Many excellent drummers had worked for Whiteman before and after Wettling, and through it all, George remained "Pops' " favorite drummer.

People who came to listen never really heard Wettling play until they got a table close to the bandstand at the Metropole in New York, or Eddie Condon's place, or any of the many smoke-filled clubs where small groups containing big stars held forth. It was in such an atmosphere that Wettling's *sound* became his best showcase. Never a hard sound from a tom-tom, tremendous lift, and perhaps his very greatest asset—the ability to make it all look so easy.

Wettling's life away from the bandstand was a study in contrast. It was a surprise to find that he had been perusing the score of Stravinsky's *I'Histoire Du Soldat.* What could be in such a piece that held his interest? Wettling had the true artist's curiosity of what makes things tick. The last part of the piece, "Triumphal March Of The Devil," has a very challenging section that must be played with the exact sticking specified by the composer. Wettling had patience and recognized the fact that Stravinsky's music was not something to be faked and could be played well only if thought out correctly. Such was the make-up of this multi-talented man.

One of the best examples of Wettling's style is on an LP issued by Columbia records: *Eddie Condon's Treasury of Jazz* (CL881). From the first note of the first tune, the listener must certainly know the *best* is being heard. Wettling is quietly influencing the band by leaning on the beat of the bass man, rather than creating an independent beat of his own. The drums are blending and enhancing at the same time—not an easy thing to do.

On Pee Wee Russell's "Three-Two-One Blues," Wettling shows his ingenuity by lending body to a small group's sound. Coming out of a 12-bar phrase, he suddenly uses an open cymbal to create a startling and explosive turn-around leading to the next 12-bar blues phrase. On the final 12 measures, rather than playing only a traditional downbeat and remaining silent for the other three beats in each bar, the creative Wettling rolls lightly on the snare drum through each measure in addition to softly punctuating each downbeat with his bass drum. Never does any of this cover the clarinet solo he is backing. A mental giant is hard at work behind his drumset throughout this recording.

It can be seen from the photo of Wettling and Whiteman, and the sound of the cymbals on the Condon All Stars recording, that Wettling was not a big cymbal user. But his cymbal sounds were always appropriate and blended well with whatever instrument he was backing. On slow ballads, his brush playing and team work with the string bass is absolute genius. When the bass is playing long, arco sounds (with bow) there is barely any sound of an afterbeat that would interfere with or interrupt the full value of each half note emanating from the bass. How many drummers had this understanding and musicianship to help a bass man by *not* emphasizing an afterbeat? How many drummers knew when to stop using the hi-hat?

If you're still unconvinced of Wettling's greatness, listen to *Drumsticks, Trumpets And Dixieland* (International Award Series, AK-164) where the man does a "going out" signal with a two beat feel that is just about the greatest drumming ever to be heard.

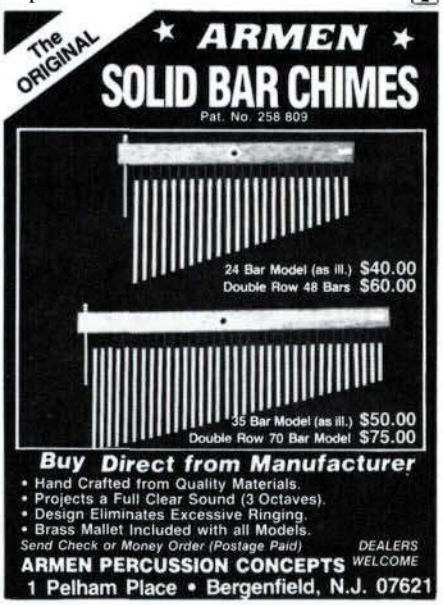
Rudimental drumming, sometimes described by "died-in-the-wool" jazz men as *rhythm gone astray,* or *rhythm not knowing where to roost,* was never a problem for Wettling. He knew when not to use rudiments and used them to perfection in his brush work. It was the accents that made these beats, and it is interesting that Wettling was keenly aware of a bouncing left-hand technique for brush playing.

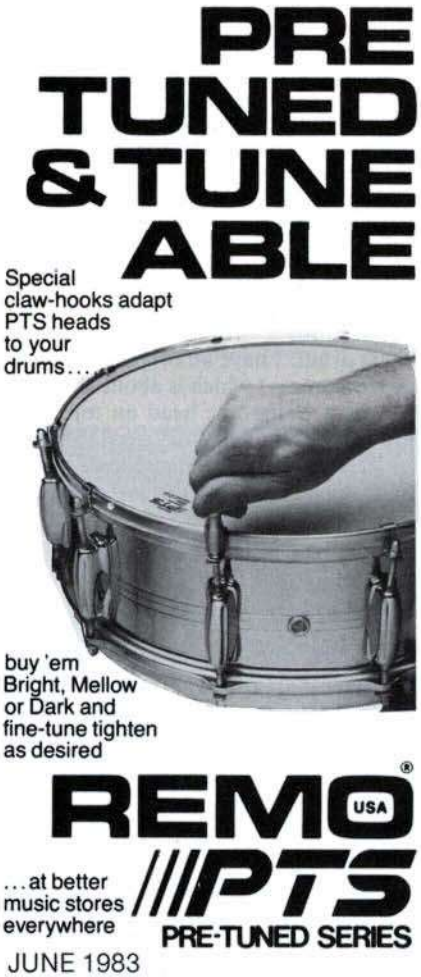
Wettling was also a recording engineer's dream. Each of his rimshots had the same sound and dynamic level. Not a metallic tin-pan sound, but the sound of wood—dry without overtones. His use of calfskin heads gave a mellowness to his sound that is difficult to obtain today.

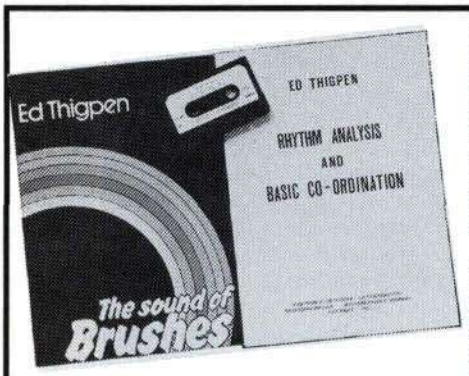
The last time I was ever to hear this great artist was with Pete Fountain's band. The spark and sound were still there, the smile still there, but diabetes and a lung ailment held the whip hand over one of the greatest jazz band drummers who ever lived.

He died on June 6, 1968 in New York City, and if ever a player deserved to be in a Drummer's Hall Of Fame, it was George Wettling.

I was once hired to fill the chair George had recently vacated. To fill this man's shoes was an impossibility. One could only try. While George Wettling never criticized any drummer, he listened to them all—and copied no one.







Here is what a few master-drummer-percussionists have to say about »The Sound of Brushes«.

After knowing Ed for lo, these many years, I can say with his experience, this book on The Sound of Brushes, I recommend. *»Papa« Jo Jones*

Ed Thigpen is the greatest, and »The Sound of Brushes« proves it! *Tony Williams*

Truly a good book from one of the masters of the drums. I recommend this book of a lost art that is very important. *Billy Higgins*

This is the most complete brush book written. *Jeff Hamilton*

An articulate, progressive, well organized approach to brush playing. An absolute must for any serious drummer. Great Succes! *Vic Firth*

Too often, brushwork has been ignored as much as possible by students and teachers alike. Naturally, this has resulted in some pretty bad brushwork in this day and age. Ed Thigpen has called upon his vast knowledge and written a book that should be included in **every** drummer's library, be he student or teacher, novice or professional. It's time someone wrote a definitive book on brushes and I believe that Ed Thigpen has done just that! Thank you, Ed! *Butch Miles*

After speaking to Ed Thigpen and listening to the accompanying cassette tape, I've come to the conclusion that this book, »The Sound of Brushes«, is an essential element in everyone's educational library. Put it in the section marked »Percussion, Traps, Contemporary«. Try it! You'll like it! *Billy Cobham*

I would like to endorse your book and feel that it is a great teaching aid I would use for students. Brushes are totally ignored by so many young drummers today that I feel your book is even more valuable and should be exposed. Good luck with it and I hope it's a »hit«! *Harvey Mason*

Ed Thigpens »Sound of Brushes« book is a must for every serious drummer who wants to become a well rounded musician in the music bussiness. *Jack De Johnette*

Concerning »Rhythm Analysis and Basic Co-ordination«: Thanks to Ed Thigpen for giving us a book with a definite approach towards developing the creative aspect of modern drumming. *Max Roach*

Send M.O. or Check in U.S. $ 12,95 + 2,00 postage for The Sound of Brushes and $ 4,95 + 1,00 postage for Rhythm Analysis and Basic Co-ordination to Donald Meade/Action-Reaction U.S.A. 617 East 83rd St., Chicago, ILL. 60619.

ON THE MOVE

"On The Move" is a column devoted to drummer/percussionists who aren't in the public eye, but still have something to offer. This "something" could range from technical ability, lifestyle, new drum set-ups or inventions, business ideas or musical ideas. If you're interested in being considered for "On The Move," send up to three double-spaced typewritten pages about yourself, an 8 x 10 b/w glossy photo and a cassette or album. Be sure to include your name, address and telephone number. Send all correspondence to: Modern Drummer, 1000 Clifton Avenue, Clifton, New Jersey, 07013 in care of "On The Move." Because of the expected response we will not be able to return your material.

Photo by Noel Ford

Peter Kogan

I'm 38 years old. I got into drumming at around 10 or 11. Up to that point I'd played piano and violin. My folks were into classical music, but they did have a few old swing records of Fats Waller, Jimmie Lunceford and Andy Kirk. I definitely got into rhythm and started getting seriously into drums. I put the violin aside and started studying with Saul Goodman privately. He gave me a couple of years of snare and xylophone lessons and then on to timpani. I had a heavy classical background. I went to music school and played in the Cleveland Orchestra and Pittsburgh Symphony. I was principal percussionist in Pittsburgh and associate principal timpanist.

I dropped that all about five years ago and decided that what I'd wanted to do all along was play drums. That's when I moved to New York. I hadn't really played drumset since high school and I'd done some light playing with the Pittsburgh Pops backing Mitch Miller, Ferrante & Teicher and some light pop stuff. I backed up a lot of people on percussion in that situation. I had a connection in New York with my first cousin, Danny Kalb, who used to play guitar with The Blues Project, as well as a connection with his brother Jonathan. Danny urged me to come to New York and be in his band and he hadn't heard me play since we were kids! When I came to New York City I had a band at least to start rehearsing with. It was a perfect place to start drumset because we were starting with the blues which is so basic. It was a great way to get my concept of drumset playing together. Just getting into the backbeat, the shuffle and straight grooves. I also did some vibes on those gigs, but then put them aside for about one year.

I took lessons for a short while with Bob Fish, a fine drummer who'd studied at Berklee and played with The Drifters and Mary Travers. After that I realized that I really had taken enough lessons for a lifetime, considering all the classical teachers I studied with. It was the best thing for me to do.

Charles Otis is one of my biggest influences. I went out and heard Bernard Purdie a few times. He freaked me out because his time was so uplifting. Around 1981 I did the Dick Clark Rock 'N' Roll Show backing up The Crystals, Gary U.S. Bonds and Bo Diddley. On that bill was Fats Domino. His drummer, Smokey Johnson, just totally blew me away. He's from New Orleans. I immediately tried to cop everything he was doing in those two days! He knew Charles Otis and told me to get in touch with him. It's that New Orleans playing. Another influence is Popsy with the Holmes Brothers from Harlem. Popsy is a left-handed drummer who plays some of the most unusual r&b grooves.

I'm working with three bands right now. On Monday nights I'm doing the Midnight Jam at Kenny's Castaways with Cakewalk. On Wednesdays I play out in Nyack, New York, with a blues band called Lisa Best. We've been doing that for a couple of months steady. On the weekends I've been working mostly with Uncle Boogie and The Boogie Men featuring Louvet Jackson. She's a gospel singer who fronts the band. I did some gigs with Larry Elgart in the Fall. I also compose and I've written some songs I've tried to push. I had a fusion band for a while and I did a lot of the writing for that. I'm currently charting out a lot of my tunes to do something, but I haven't decided what I'm going to put together. I play keyboard on two of my originals with Uncle Boogie. I've got a date coming up to play some vibes on an album of Danny Kalbs'.

When I first moved to the city I had a nestegg to sit on for a year. It hasn't been easy financially. I've sold a lot of instruments I've collected, a lot of music and scores and I have a couple of students. Being a single guy makes it a little easier. Like everyone else who comes to New York I thought I'd come to New York to make it. Now I'm a little more humble and I'm trying to become as fine a player as I can and figure I'll survive on that basis.

Playing the blues has affected my taste a lot. All rock drumming emanates from blues drumming. The whole concept of the backbeat goes back to prison songs. When I hear rock drumming that lacks that feel, that swing, it doesn't mean too much to me as music. I guess I go towards the older style rock 'n' roll. I've always had an interest in all kinds of music but I've always liked the backbeat feel. I've worked with Lightnin' Hopkins, Jimmy Witherspoon and Louisiana Red.

I play on two Slingerland sets. A 20 x 14 bass drum, 8 x 12 and 14 x 14 tom-toms that I use primarily in smaller clubs. I have *Hydraulic* heads on top and very thin *Diplomat* heads on the bottom that give an incredible growl. I use K. Zildjians almost exclusively. Some are really old and some are Turkish that I bought just before the factory closed. I have a rock drumset that I'm reconstructing. It's 9 x 13 and 10 x 14 mounted toms, a 16 x 16 floor tom and a 22" bass drum. I have an original wooden snare from one set which is about 20 years old. I use a Canasonic head on top, primarily for jazz or lighter playing. The other snare is a 10-lug Slingerland that's about five years old. I put an inverted black dot head on top and a Gretsch rim on top. That gives it a real extra bite. I'm planning on getting Gretsch rims at least on all my rock drums.

I'm really enjoying that for the first time in a long time I'm working relatively steady with bands in two areas of music that I really enjoy: old rock 'n' roll and the blues. Now, I'm looking towards a jazz-oriented situation. I have a long-range interest in getting a jazz or fusion situation together.

Peter Kogan, 2350 Broadway, Apartment 1214, New York, N. Y. 10024 (212) 685-3120.

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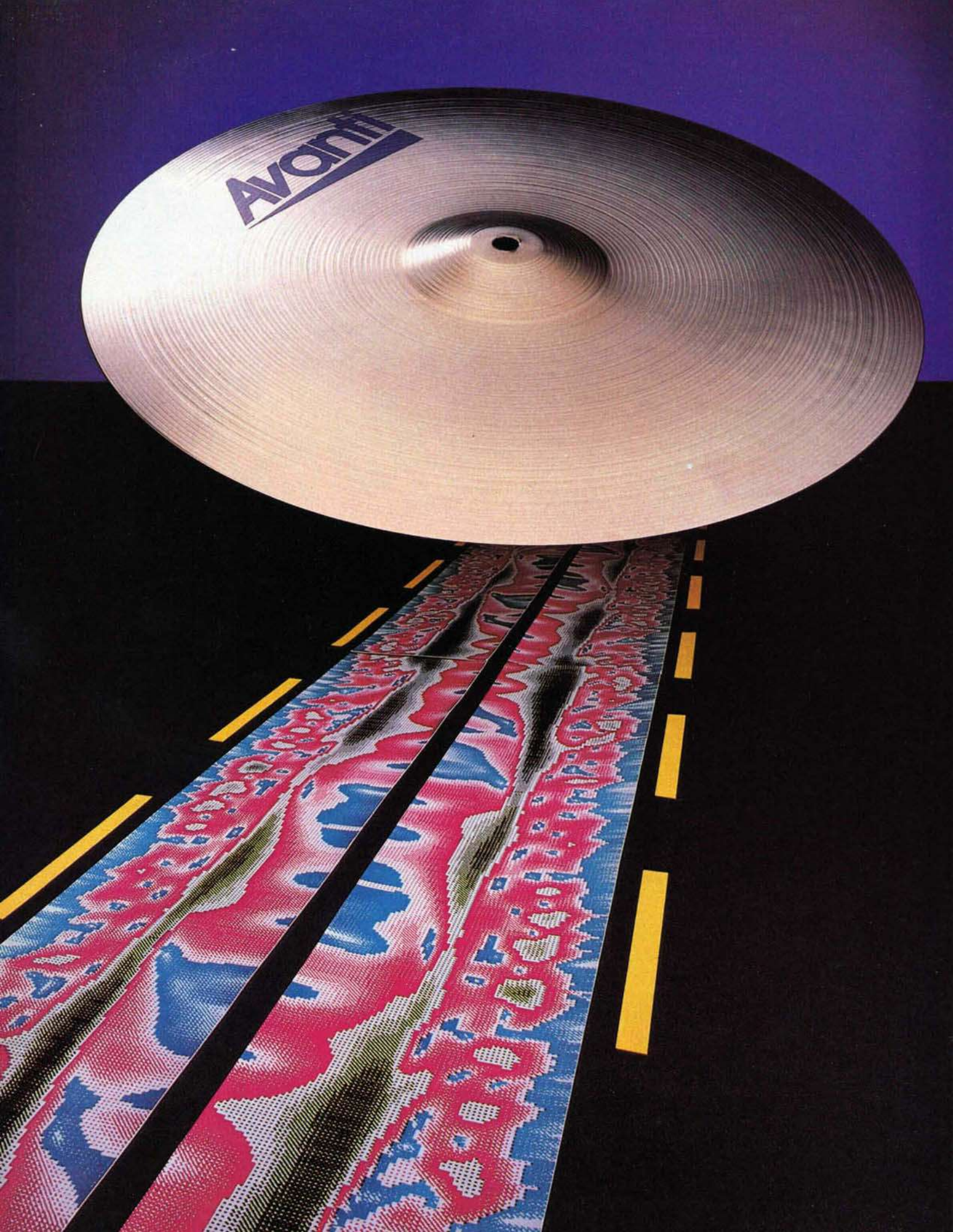
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by Roy Burns
Music by Dick Grove

"Good 'n' Plenty"

From the album, Big, Bad and Beautiful, published by Dick Grove Music Workshop.

A good big band drummer plays with an understanding of styles and of the problems experienced in each section of the band. He must be aware of the lead trumpet player's choice of phrasing, the feel of the rhythm section, the background figures and the soloists. He must constantly guard against such common problems as speeding up when playing loudly or slowing down when playing softly.

The drummer must be aware of everything happening around him at all times. He must drive and yet be sympathetic to the band. He must be confident in everything he does and yet always be considerate of the other players in his section and the band.

A band is a "team" and the drummer's role is to play in such a way as to encourage and inspire the team concept. When a big band plays like a "team" and with "spirit," there is no more exciting feeling or sound in music, either for the drummer or the listener.

In order for this chart to really work well the drummer must lay down a hard, driving shuffle rhythm with an accent on "2" and "4."

This chart requires concentration because if you are not alert it could easily bog down. You have to keep it moving to maintain that feeling of rhythmic energy.

This piece builds steadily all the way to the peak, which is the ensemble with the drum breaks at measures 129 and 133.

If you love to play time you will have a ball with this chart. I know I did.

Medium Jazz Shuffle

continued on next page

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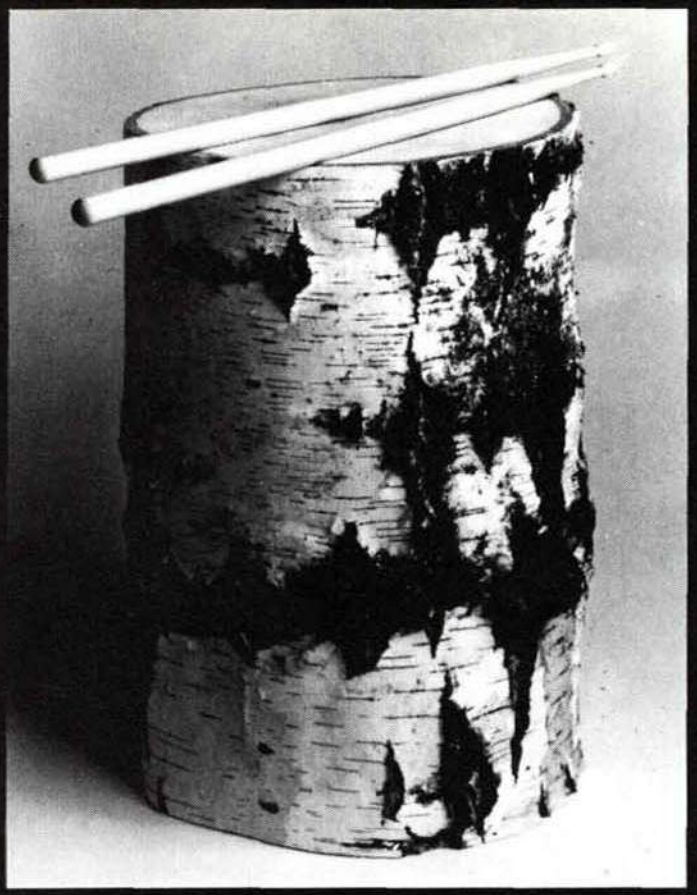

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by Simon Goodwin

Off The Record

Listening to records is a valuable source of inspiration for drummers at all levels. The beginner can find out what the drums sound like, what they do and how they fit into the music. For the more advanced player, recorded performances of other drummers contain new ideas which can keep your playing fresh and prevent your musical imagination from stagnating. Playing along to records is a regular feature of many people's practice routines. This can help develop phrasing and feel, better than anything else.

Some bands learn new material by copying records. This method is fairly standard with young bands wishing to emulate their heroes, but it's also used by working bands as a quick, convenient way of demonstrating what an arrangement is supposed to sound like. Chord charts and words are produced at rehearsals and the musicians assimilate the rest of the ingredients by listening to the record a few times.

The Problem

At this stage in the proceedings you're often faced with a problem. The exciting percussive effects on the record, which the leader has pointed out as being particularly important, are being produced by four or five people. There are congas, various toys, hand claps and sometimes more than one drumset. So, assuming you are a lone drummer, unaided by computers, with no spare hands belonging to other members of the band to help you out, what do you do?

To begin with, it sometimes helps at this stage to point out to the other members of the band that you only have two hands and two feet. This is obvious to you, but it might *not* be to them. They can hear a keyboard part which is clearly being played by twenty fingers and will accept it for what it is. But they can hear a rhythm being produced on a full drumset, congas and maracas, and wonder why their drummer can't sound the same. So having established that you will not be able to reproduce exactly what's heard on the record, you need to analyze what you're hearing and decide which are the most important elements.

Picking and Choosing

There is a temptation to reproduce the drumset part and ignore everything else. After all, the drumset *is* your instrument. There are no percussionists in the band, so the drumset part gets played and the other stuff doesn't. If you're using the record for your own private practice, this is fine. Lock into what the set player is doing and practice until you can play exactly what he plays. However, if you intend to perform the number with your band, you must be prepared to adapt your own part to incorporate other percussive sounds if they happen to be important to the arrangement. In the same way that, in a small band, the keyboard player has to compensate for the lack of brass, reeds or strings when necessary, so the drummer should compensate for the lack of percussion.

A great deal of taste is required on the part of the drummer. You must listen to the record from the outside as well as the inside. At some point, you need to forget about being a drummer who is analyzing the ingredients, and just be a person listening to a record. What strikes you about it? Where is the main rhythmic feel coming from?

Let's imagine for a moment that there is a thuddy, insistent bass drum. The hi-hat is *barking* along between the beats. There is a prominent hand clap on two and four. Listen a moment. That one note on the conga in every bar really stands out! Where does it come? Your analytical brain should take over. Yes, it's just after the fourth beat of each bar, and you *can* put that in on a tom-tom with a similar pitch, no problem. But wait, now you're listening with your drummer's ears again. What is that drummer doing on the snare drum with the left hand? That's beautiful! You could just about manage that with a bit of practice. Okay, so practice it, but don't necessarily use it unless you're sure you can incorporate the more obvious rhythmic ingredients. The hand clapping is important. In the absence of another member of the band being able to do it, you'll need to play a heavy second and fourth beat on the snare drum. This won't actually sound like the hand clap, but it's the easiest substitute and it will assume the same role in the rhythmic make-up of the number.

So if you can't do that great little bit on the snare with your left hand, *and* the heavy two and four, *and* the hi-hat, *and* the extra tom-tom note, leave it out, even though it might be the most interesting part of the number for you. Most people will hardly be aware of it on the record or when you play it. But if you don't give them the sounds which they *do* notice and *do* expect to hear, they'll think various uncomplimentary things about you. To get this right you must be prepared to reproduce the sounds of other percussion instruments when necessary and to incorporate them into your drumset playing.

Cowbells

A cowbell part on a record is usually put on separately from the drumset, but in a live situation, the drummer often needs to be able to play a bell or two as part of the set. Mounting the cowbells where they can be reached with either hand is a good idea because the complexity of a bell part, together with the variety of other sounds required, can change from one number to another. As a right-handed drummer, you might find yourself playing simple, repetitive "time" on the cowbell with the left hand, while doing the more complicated things on other parts of the set with your right hand. Or, you might be playing something more complex on the bell, like a mambo, for which you're more comfortable using your right hand.

A third alternative is that you'll want to play something really busy on the bells which requires both hands. In this case it's usually possible to fill in with odd notes on the drums as one hand or the other becomes momentarily free. If you want to hear just what *can* be achieved by a drummer playing bells as part of the set, listen to Jeff Hamilton on *Summer 1979, Live at Montreux* with The LA4.

Triangle

If you're asking yourself whether you ever hear a triangle as an essential part of a rhythm track, listen to "Bermuda Triangle" by Barry Manilow. This is a very pleasant effect and can be produced by playing on the bell of the hi-hat. Alternatively, there is an eight inch "bell" cymbal made by Paiste, which can sound very much like a triangle.

continued on next page

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You can, of course, use a real triangle, but there are problems to be overcome. If the triangle is mounted on the set, it needs to be suspended with freedom of movement. And there's always the risk of it swinging and rattling against something else, particularly if you're playing it with one hand. In this case, you'll also find that it's not a stable surface to play on.

Tambourine

You can get a variety of jingle attachments which clip on to the center rod of the hi-hat above the cymbals to get a tambourine sound in unison with the closing of the hi-hat. The limitation here is that you can't play any tambourine part faster than the capability of your left foot.

Some drummers mount a tambourine with a head on the set so that it can be played with sticks, but it's more usual to play the busier tambourine rhythms on the slightly open hi-hat cymbals. Another possibility, if you can free a hand, is to pick up a tambourine. You can shake it and hit it against your leg, while using the stick in your other hand on the set.

Shakers

It's not a bad idea to have maracas or a shaker which you can pick up and play with one hand. You would normally be playing a continuous motion with the shaker, so it's not unlike riding on a cymbal. However, don't assume that because you can coordinate a cymbal rhythm, that you'll automatically be able to use a shaker. It takes a bit of practice, like for instance, playing the bass drum with the foot you usually use for the hi-hat. I point this out, having once been very embarrassed after picking up a shaker and not being able to coordinate it with my other hand.

Timpani

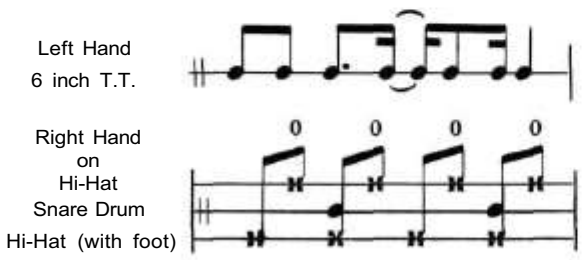
If you don't happen to be rich enough to have a set of timpani alongside your set for the few occasions when you're likely to need them, the obvious thing to do is play the timpani bits on your largest tom-toms. The only problem which can arise is when a specific note is required. It's unlikely that you'd want to re-tune your tom-toms just for one number. The answer is to get the keyboard player to play it with you, using the necessary note, or notes. In this way, *he* supplies the notes while *you* supply the "thump." It doesn't sound identical to timpani, but with the correct balance, it can be a satisfactory substitute.

Congas and Bongos

Mounted bongos, concert tom-toms, or regular tom-toms can be played with one hand, while the other hand plays a simplified verison of the drumset part. In order to produce the high bongo "pop" and the conga "slap," it's best to have 6" and 8" drums. The difficulty occurs with the coordination. It's the exceptional player who can play two individual parts, one with each hand, so in most cases, a certain amount of rationalization is needed.

Here are a couple of possibilities, assuming you're a right-handed player able to reach the small drums with your left hand. If you're more comfortable playing the toms with your right hand and the snare drum and hi-hat with your left, do it that way.

Here's an example of a Samba effect, as used in disco type numbers. The left hand plays the top rhythm on the smallest drum. The left foot closes the hi-hat on each beat of the bar. The right hand plays the hi-hat when it's open between the beats, *and* the snare drum on two and four.



You might find the above example easier if you leave out the notes on the small tom-tom on two and four. In other words, don't bother to duplicate the snare drum note with your left hand.

Here's an example of a Mambo effect, as used in disco type numbers. The right hand plays the same as in example 1. The left hand plays on two toms.

I haven't written anything for the bass drum here to keep the examples as uncluttered as possible. If you can, play the bass drum part from the record you're copying. If that's too tricky, simplify it. You might find that adding a bass drum part helps you while practicing the hand coordination. Remember that these examples are only two out of numerous hand drum rhythms you're likely to hear on records. You can use the same approach to obtain a wide variety of beats.

The Total Picture

Not all records have drumset plus percussion on them, but even when you hear the set on its own, don't automatically assume that copying that part note for note is the best thing to do. It might be, but just consider these possibilities: Everything in a musical performance *must* fit together. If something is missing, it can throw the whole thing off balance. Sometimes a missing component can be made up in another way, like the percussion parts we've just discussed. Alternatively, it's sometimes necessary to compensate for someting that's missing by taking something else away to keep the balance. This involves a reassessment of the drum part, particularly the bass drum. Sometimes it's necessary to play more bass drum to help fill out the sound; sometimes less when a busy bass drum part is complementing a bass guitar part. To have one without the other is showing half the picture and demonstrating that something is missing.

The Little Big Band

Occasionally, a small gigging band needs to play a number which is popularly associated with a big band sound. Unless the other members of your band are able to fill in for all the sections on the record, you'll find that you need to rethink the drum part. You hear the drummer "setting up" the brass phrases, and phrasing with them, but if you feel like playing these phrases, remember that they can sound a bit strange coming from the drums *alone* without the brass. See if you can get other members of the band to substitute for the brass parts. If not, think carefully before trying them on your own.

Another reason for not playing exactly what's on the record is that you might not be able to play it. This may not be your fault. Other members of the band might not be producing the correct feel, or they might change the speed to make it easier to sing or dance to. If the reason for not being able to play it is the limitation of your ability, it's not something to be ashamed of. If someone makes a record and you copy it, it's safe to assume that, in most cases, he's a better player than you are. We can't all be Steve Gadd or Buddy Rich.

Listen and Analyze

When you find you're unable to play a drum part from a record, first check that it isn't double tracked. Next analyze *why* you can't play it. See if you can break down what the drummer is doing (writing it down is a good idea), practice in sections (one hand, two hands, bass drum, bass drum and right hand, etc.), start it slowly and build it up to tempo. Don't do this by playing the rhythm and accelerating. Stop and start again at a faster tempo.

continued on next page

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If you find the part beyond you, don't assume that it will be all right that night, and try playing it on the gig. You'll certainly mess it up. In the same way, if you find that you can play it in the calm and isolation of your practice room, don't assume that with the adrenelin flowing in the performance, you'll be alright. Be *certain* you're able to play anything before performing it. If your band is going to do a number on a gig and you can't manage the drum part, you must simplify it so that you *can* play it. A few people might notice that you're not doing what's on the record, but if you try it and fall apart, *everyone* will notice!

Sometimes you might be dealing with a number with little or no drums on the record. In this case, you have a good excuse to take a well-earned rest. Be prepared, though, to think up a drum part of your own. The rest of the band might not want this, or they might ask you to fill out the sound. You could also find that if you're playing for dancers, they like to be able to hear a drum rhythm.

Some Final Thoughts

When copying a record, the priority has to be to produce the same effect as the record. An important factor in the effect of a record is the *balance.* A studio drummer can play a track loudly which ends up down low in the mix, or a quiet, delicate part can be prominent. This doesn't often happen, but when it does, it can cause problems for people who are trying for the same effect live.

It's important to be aware of the overall balance of your band and the way you're fitting into it. You might be playing exactly what's on the record, but if it's not being heard, you might just as well not bother. On the other hand, playing what *is* on the record is no excuse for drowning out the rest of the band.

Copying records is a good opportunity to develop your own reading and writing skills. If you're sitting at home with a record to copy, write out the drum part. It can be a full transcription, or it can be a guide with numbers of bars, stops and starts, and pieces of phrasing. Either way, it's the most effective way to learn the number. You can take the part along with you when you play it with your band, but chances are, you won't need it because you will have learned it by writing it out.

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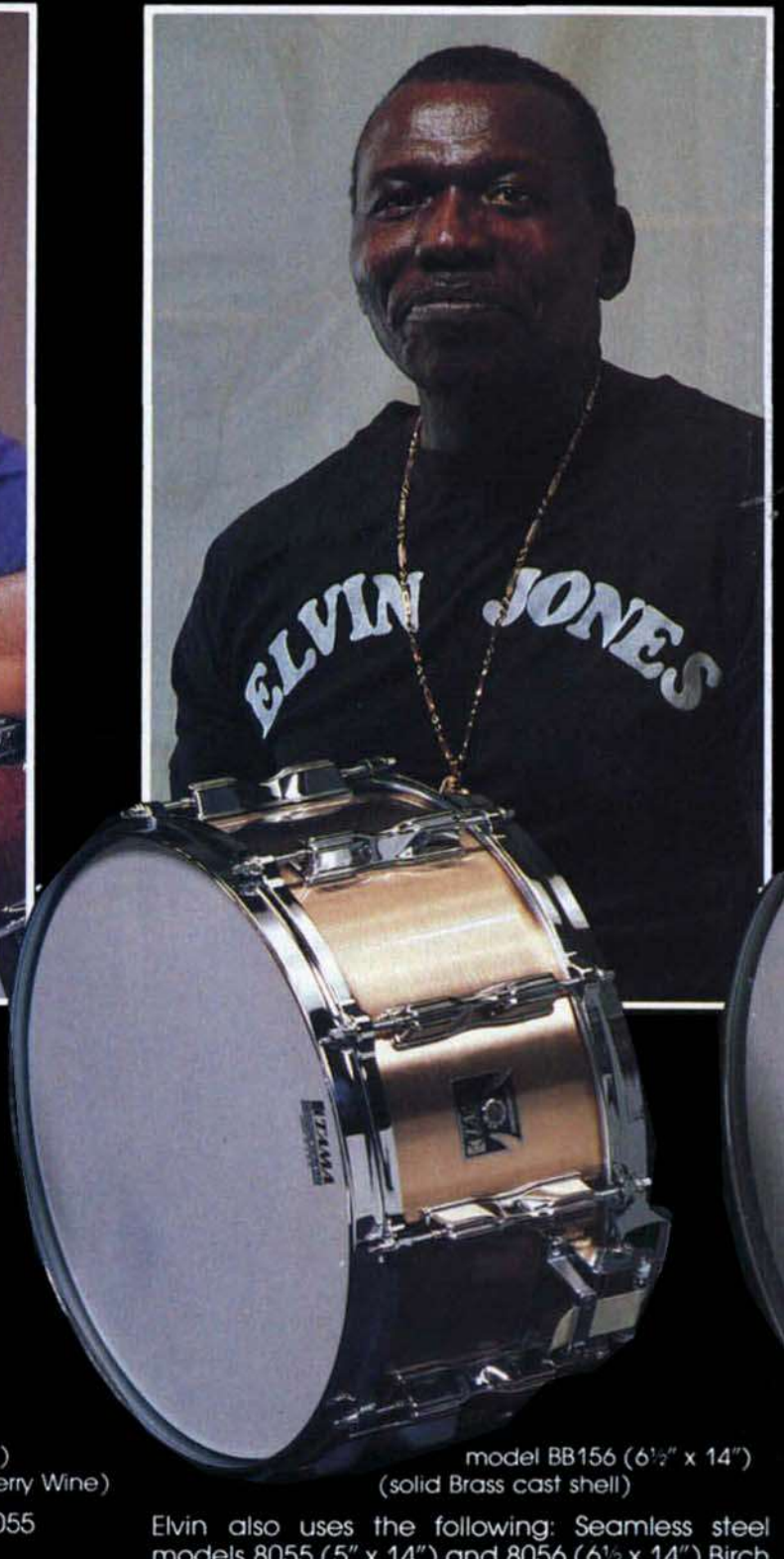

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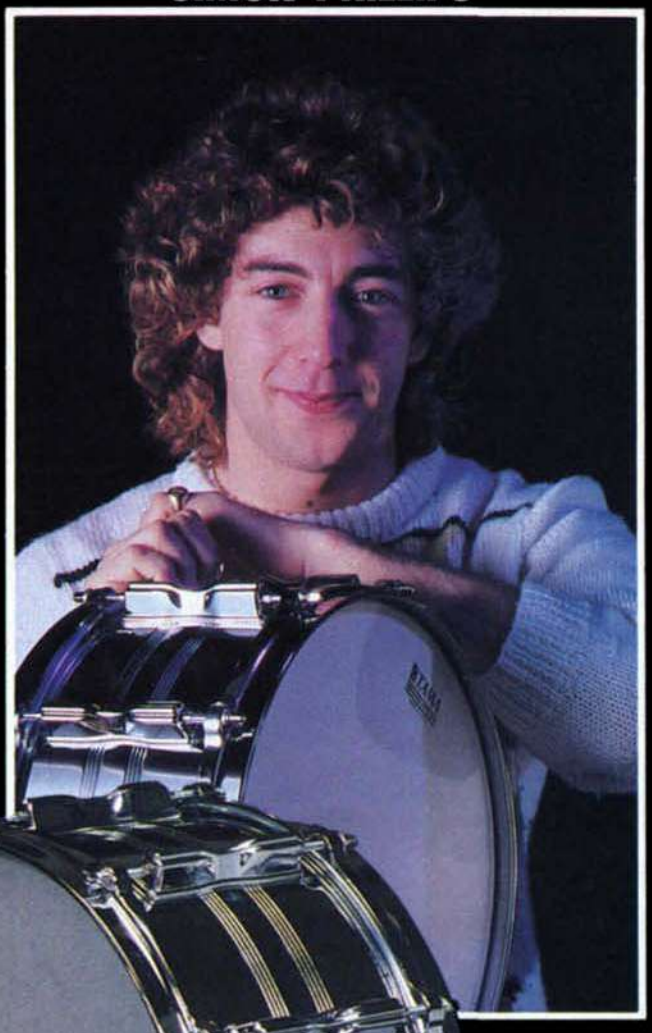

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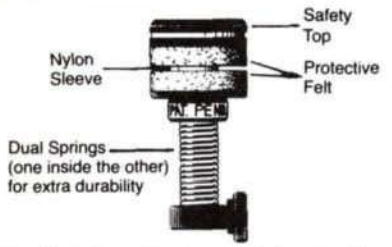

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Clark continued from page 17

music was so strong, I'd almost pass out it was so exciting. And they really encouraged me to work out, take solos, breaks, trade fours, and eights; same thing when later on in Texas I played all this real low-down blues with 'ravelling bluesmen coming through. That music is so powerful. I guess, in a way, the music would get *too* good to me; it brought tears to my eyes nightly. It would send chills up and down my spine and emotionally blow me out. What a great rush! I still get the same way, even if I hear music like that on the radio. It hits at the core of my being."

Finally settling in around the Bay Area with his mother (going out with his father during breaks from school), Clark found himself drawn to rock 'n' roll of the '50s and early '60s on a social level, but not on a musical one. "All my friends were into the rock of the day, which was starting to happen with cats like Fats Domino, Little Richard, Chuck Berry, Bobby Darin and Elvis. So I was into that, too, but there was another side of me where I was always into the high school big bands and jazz bands, getting into my reading and all, but I loved rock, too. The thing was at that time there was this rap that if you played rock you couldn't play, and that the music was really dumb. Even as a kid I didn't feel, performing it, that I enjoyed it. But when I was home, doing my music homework, I'd be listening to rock on the radio, and it struck my main nerve just like everybody else. But one thing is, that no matter where my head was at with jazz, I always listened to James Brown, irregardless of my musical leanings. I listened to him all the way through, so in the back of my mind I was always hearing Clyde Stubblefield, and I guess I internalized all of that so I knew what to do. Clyde Stubblefield was the founding father of all the hip funk you heard from the '60s up through today. But back then I didn't play any of that. I played big bands, casuals, jazz gigs and whatever I could find. It was easy to be underage and work in those days, back in '63 and '64 before the Beatles hit big. Jazz gigs were good right up until around 1972, but when I came up, rock gigs weren't even considered good gigs. I didn't take that music seriously; I should have really taken the time to scope it, but I didn't get into it until I went with Herbie and realized there were cats making millions of dollars [laughs]. So I'd never really had any experience playing it except with the few exceptions of coming to school and sitting in with the local rock band at the assembly and blowin' 'em away."

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Heaven forbid, Mike, are you saying you were a greaser in high school? "No doubt about it man. Are you kidding? I was one of the originals [laughs]. You know, the complete 'Rebel Without A Cause,' insecure, totally sensitive greaser trying to be bad. I think I first realized I was a greaser around 1958. My mother was Italian, and there was this big number among Italian parents about not having your son look like a hood. My mother broke into tears on the sofa because I had like blocked hair, a pompadour, pointed-toe shoes that buckled on the side, black Frisco pants and suspenders. At that point I knew I was out of pocket. The cats in my neighborhood were really tough cats. I wasn't one of them, but I was the drummer they liked, so that sort of gave me a special dispensation not to get my butt kicked. So it sort of made sense for me to look like that kind of cat; if I'd walked through that neighborhood in a collegiate shirt and tennis shoes, I'd have gotten punched all the way out."

After high school, Clark went to Texas to play five-nighters and blues gigs; returned to California and went on the road with a Louis Prima-type lounge band "because it was the only thing I could find where I could at least play some swing," and eventually tired of it and settled in the Bay Area to study music and pursue his goal, which was to someday lead an acoustic band that travelled the world playing no-holds-barred jazz. "The bands that Art Blakey, Max Roach, Elvin Jones, Tony Williams and Jack DeJohnette have led are really the best examples of what I was trying to do when I settled in Oakland. They play forceful, adventurous music that's open and swings. They're back there kicking ass, and no one's telling them 'Hey, man, cool out a little.'

"I've been sitting back there for 20 years, chopping wood, thinking to myself, 'Pretty soon now.' I've always believed that a drummer should take action. Once you set up the context and provide a framework for the band to play off of, then you should be as free as anyone to be spontaneous and contribute to the dialog—but still keep it swinging. That's when the music becomes really exciting and open, and the music that most inspired me when I was woodshedding and gigging around the Bay was Clifford Brown with Max Roach; Sonny Rollins; all of that Blue Note music, like Grachan Moncur, Lee Morgan, Andrew Hill and Wayne Shorter; Coltrane with Elvin, I really OD'd on that, just lis-

continued on next page

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tening to it all the time—people thought I was crazy, but those musicians sought after and attained the greatest heights in music I've ever heard. And everything that Tony Williams was in, of course, from his work with Jackie McLean, to those early solo albums with Sam Rivers and Gary Peacock, and the Miles Davis Quintet. He was *the* cat, and when I saw him at the Both And in San Francisco in 1969 with McLaughlin and Larry Young, that was also some of the deepest music I ever heard. Tony sounded like he was playing to his full potential every second—just immaculate independence, control and space-age chops. Eric Dolphy affected me that way, too. He wasn't content to just rehash everyone's favorite Bird licks; he was about trying to always extend his voice, trying to talk to you through the music, free up the rhythm and the melody, and he always really swung. So that whole vibe from the '60s, and the innovations of Elvin Jones, Tony Williams and Jack DeJohnette are the jumping off point for what I've been trying to do.

"I just didn't want to feel limited as a drummer. I mean context is cool, just playing time and grooving is cool, but I'm not out here to play life-support music. The things that I've had to deal with since Oakland are the electric vibe and cats' attitudes about the role of a drummer. I mean, electric music is cool, but it seems like every time I've gotten hooked up in that it's somehow thwarted my real goal. The only electric band I will work with is Stone Tiger, with Bill Frisell and Percy Jones, because they have such a fantastic concept. But the acoustic thing is where my heart's at.

"The other thing is that sometimes the role of a drummer can really be out. I resent the subservient posture that drummers are forced to assume by those who perceive them as metronomes, and by soloists who are oblivious to the potential that lies in listening to and interacting with the rhythm section. I enjoy the melodrama and poignancies in music that occur only as a result of full communication.

"I also find it amusing when they ask if you can keep it quiet. I mean, they're *drums.* We're not discussing a flute or a violin. Of course, you've got to observe the content and context of the music, but when the moment beckons, I say hit it.

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During his time in Oakland, Clark played with the likes of Woody Shaw, Pharoah Sanders, Bobby Hutcherson, Al Tanner, Vince Guaraldi, Mose Allison, Sonny Simmons, Mike Nock, John Handy, Michael Howell, Jerry Harm, and a lot of organ trios. There were a number of bands with trumpeter Jack Walrath, a relationship that has continued to this day in New York, and a big house Clark shared with bass player Paul Jackson that served as an all-purpose crib and 24-hour rehearsal space. But while Mike Clark was practicing to perfect the art, craft and energy of '60s jazz, the jazz scene in Oakland began to dry up, and the very fabric of the music scene shifted—became electric.

It's an odd accident of history that in 1967, when the great John Coltrane passed away, Jimi Hendrix appeared out-of-nowhere to take up that torch in a music where the screaming feedback and distortion of an overdriven electric (blues) guitar approximated the urgent, keening cry of a tenor saxophone; where the modal, vertical rhythms of Elvin Jones and Jimmy Garrison were paraphrased by the likes of Noel Redding and Mitch Mitchell; when the spirit and appeal of the emerging popular music overwhelmed a now leaderless jazz movement. Taking that into account, making note of Sly Stone and Stevie Wonder's revolutionary extensions of James Brown and Motown respectively (and considering that jazz clubs looked like tombs to even the best-drawing artists), it's not surprising that the choice for jazzmen was simple: go underground and drop from sight—maybe into teaching gigs or day jobs—or translate all those years of knowledge and dues into the emerging vocabulary of the 1970s.

Out of this time, in the environment of the Bay Area, from out of bebop tradition, Mike Clark perfected a jazzy, linear style of funk that has become known, rather loosely, as the *Oakland Sound*—a steamy, Morse code of accents and fills that sounded for all the world like Clyde Stubblefield paraphrasing Elvin Jones and Tony Williams. An innovation that even Mike Clark hasn't come to terms with, mainly because he fears it typecasts him and betrays his tradition—when in fact it brilliantly extends and enriches it.

"We'd been playing jazz 12-16 hours a day at my house, a really great growth period for all of us," Clark recalls fondly. "We were really exploring the history of jazz styles on our instruments. At this time, I tightened my reading up by studying with a great drummer and teacher, Bill Nawrocki. Then Jack Walrath moved to New York, and right at that point, around '72, Paul Jackson, who'd been playing upright bass all this time, brought home a

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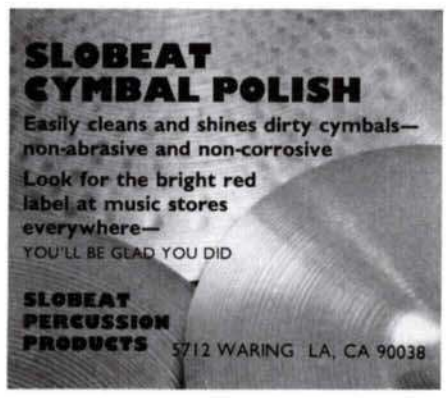
Fender bass, and he could really play it, right from the start. We didn't want to play any rock or funk. But he'd hooked up a few gigs, and he'd found a way we could make some money playing some funk, and jazz gigs were getting real scarce, so finally we said, 'Sure.'

"So Paul and I were sharing this pad at the time, and to make these gigs interesting we came up with all these new little patterns and syncopations. It was boring for me, as a jazz drummer, to simply play straight 8ths or lean into the two and four, so I began looking for all these odd beats. And Paul would tell me, 'Play a rhythm as if you were playing a solo but make it a rhythm. Solo on the bass drum and the snare against the hi-hat rhythms, and make it one long, flowing solo, but play it next to what I'm doing on the bass.'

"So even though I couldn't play all over the top of the drums—because you'd throw the singers off—we had this constant chatter going on all the time; always changing the accents; putting them on the 'e' and the 'and' of any beat; always keeping the *one* in the same place—*but hiding the one was the name of the game.* And we'd do it with all sorts of combinations of broken 8ths and 16th notes, trying to be as creative as possible within the restrictions of the form. Dave Garibaldi was also doing something similar to this, Ray Torres is a master at this style, as well as Gaylord Birch; I think Harvey Mason was still at Berklee, and he came along later. I think I was the first guy to try this in a traditional jazz settting. So we all learned from each other, playing straight-ahead gigs, organ trios and r&b, and out of that period in Oakland a modern funk sound emerged."

And out of Jackson's electric bass, the realities of a gigging musician's economics, and a desire to avoid the numbing recurrence of the two and four, Mike Clark created a sound; and all the rock and funk music he'd heard growing up as a jazz drummer clicked into place. Then Paul Jackson got a gig with Herbie Hancock. "Herbie loved Paul's concept. They were just making the *Headhunters* album, and doing a few gigs around the coast, but I don't think Harvey wanted to go on the road. So they auditioned drummers and Paul had Herbie check me out. Now, I hadn't heard any of this music, and I assumed that the Headhunters were going to take over where *Mwandishi* left off—which was the logical extension of everything I'd been playing for 20 years. So I auditioned as if I were with the Mwandishi band, and they were playing funk, but it was like I couldn't believe I was supposed to be playing funk. So later, after the rehearsal, Herbie told Paul that they needed a funk drummer, not a jazz drummer, and that Mike's a jazz drummer. But Paul said that I could play funk, too, and that he should give me another listen. So at the next audition, Herbie said, 'Why don't you try putting a pillow in the bass drum, and give me some backbeats; play more like a rhythm & blues thing. So I did that, but I added all the things I'd worked out with Paul, and as soon as Herbie heard *that,* he hired me on the spot."



The gig lasted from 1973-1976, and as Mike struggles to explain his feelings, both positive and negative, about the music which brought him to the public's attention, a familiar theme again crops up with the recurring regularity of those dreaded backbeats. "What can you say, man? I got to attend the University of Hancock for three years, and listen to all those chords—God, what chords—and just to play anything with Herbie, because he's such a brilliant talent. I have nothing but high praise for the man as an artist and human being. He advised me to never play the expected, and to not resolve the phrases on the one. In fact, to end the phrase in an unusual part of the bar and then keep right on playing with a steady stream of communication until the last note of the piece. Totally elastic.

"But by far, the most invaluable aspect of my stint with Herbie was my introduction to Nichiren Shoshu True Buddhism. He explained that by chanting 'Nam-Myoho-Renge-Kyo,' I could attain all my dreams and realize my full potential as a human being. The basic principle being that man and all phenomena in the universe are one, and by invoking the highest law—Nam-Myoho-Renge-Kyo, which roughly translates to Devotion to the Mystic Law of Cause and Effect through Sound Vibration—you effect fundamental change in the depths of your life, and since you are inseparable from your environment, the environment responds. In other words, it enables you to elevate the entire condition of your life. The most important validation of the teaching is actual proof, and I've gotten immeasurable actual proof every day of my life since I started. I am forever indebted to Herbie and Bennie Maupin, who also chants, for the direction and encouragement they gave me.

"However, musically I was ready for a

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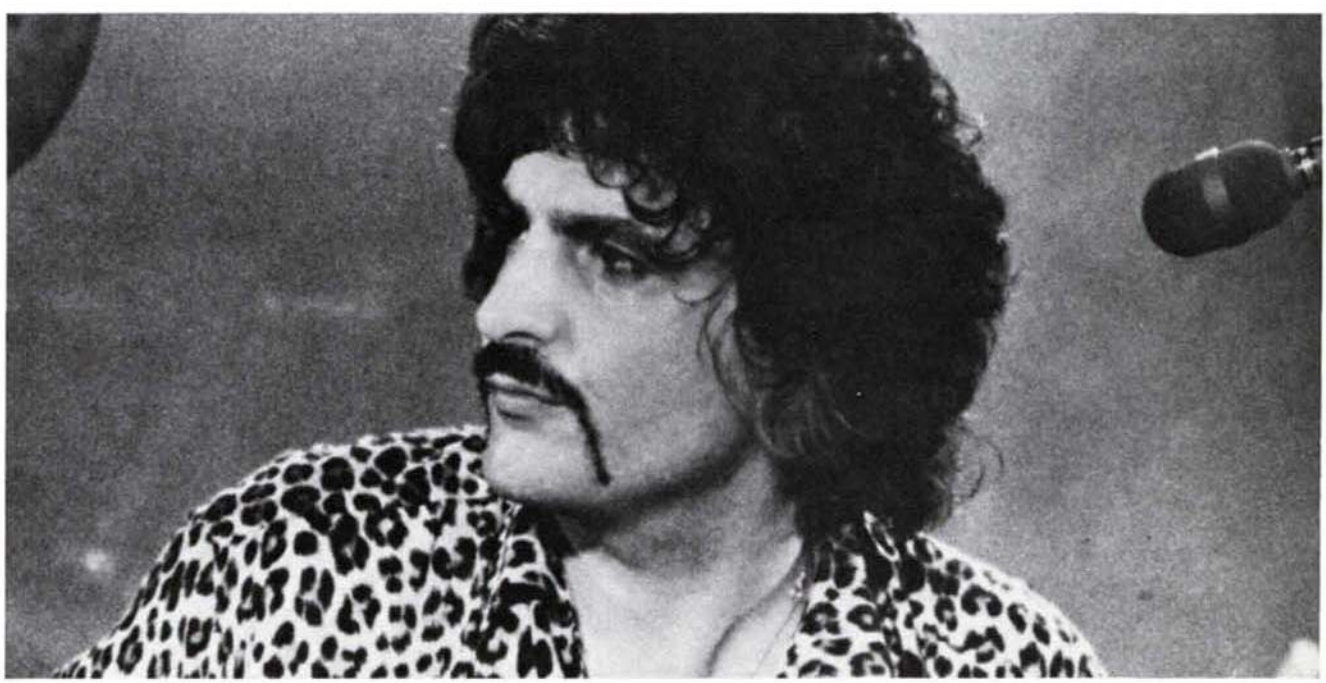

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change. I just wanted to work on *my* art. I was still pursuing my dream, and I thought that Herbie would help take me there—and he did, too—but I realized that if I kept playing that music with him, at that time, I wouldn't make it. And as much as I valued our relationship, I'd reached a point that all musicians come to, where you have to make some choices, and I didn't have any interest in becoming a studio-type drummer in the funk-rock-pop vein. So even though Herbie's music was of great benefit to me, and brought me recognition, even brought me closer to the jazz world in a funny way, it was time to go."

Clark began to work jazz gigs around the Bay Area, made some pop-oriented records with the Herbie-less Headhunters, and played five-nights a week with Eddie Henderson, Dave Liebman, Julian Priester, Mark Levine and Mark Williams. "As soon as that was over I got a call from Brand X in England, asking me if I wanted to go on the road with them playing their music. So they flew me to New York, I auditioned, got the gig, and went out. And I loved playing with Percy Jones, who's a real innovator, and we've continued in a very fruitful relationship to this day with Stone Tiger. And Brand X let me play anything I wanted, even though it was an electric band. I got to play loose, syncopated and all over the kit, anytime I felt the urge. It was like a jazz band in that it was about communication, opening up and really playing. So that was an enjoyable taste, and it led to two albums *[Product* and *Does It Hurt]* and several tours."

Finally, Clark left California to come to New York, as much to pursue his dream as to escape from a scene he could no longer relate to. "The jazz in Oakland had dissipated. When I turned to San Francisco, I found the basic premise of jazz as a life-to-life communication, and sincere hard swinging to be taboo. What is taken for granted amongst New York musicians was not even acknowledged.

"In an attempt to stall the inevitable major move to New York City, I thought I'd check out some L.A. studio action. I was in the studio doing a date with a friend of mine. I'd just set up and was reading the charts down when this guitar player showed up. I just couldn't relate to this cat at all. He pulled up to the studio in this Mustang with the pipes sticking out and all—like my high school days—and I thought, 'What is this?' So he cruises inside pushing this enormous case, opens it up and there are like 4000 guitars and 20,000 amps in there. Meanwhile, I'm sitting there with this weird studio set of tubs going, 'What's happenning?' So he sets up and we hit it, and I'm reading the stuff down cold, and playing on it too. All of a sudden the guy comes up next to me and says, 'Hey man, could you kind of give me that aerosol thing on the hi-hats, man?' So I'm trying to communicate with the cat and I say, 'Uhh, aerosol . . . man, what do you mean?' And he goes, 'You know, tssss, tssss, tssss.' So I say, 'Yeah, I hear you,' but I couldn't believe it. I mean, why am I here? If that's all he wants maybe he can get a rhythm machine, because he sure doesn't need *me* to play like that. So I told my lady, 'Get me out of here. I don't care about money. New York here I come.'"

In New York since 1980, Clark has found the level of jazz musicians he always aspired to play with, even as his technique and sound have undergone a gradual refinement and growth. Commenting on his approach to the kit, he traces his evolution and that of his equipment from his childhood playing days. "The Gretsch kit my parents bought for me was what I used right through high school; as a kid I was just glad to have a set of drums. Then all I did was go out and buy an 18" bass drum. I used that size bass drum right up until I got with Herbie when I began using a 22".

"I remember being really impressed by the sound that Elvin, Tony and Art Blakey were getting with an 18". What it gave me was a lot more ring, as opposed to a thud; a higher pitched sound, although you can get that from a 20" if you really work with it. It also gave me a lot more rebound action with the foot pedal for triplets, and fast hand and feet combinations—a jazzier sound, you know. I began switching up to more of a broken triplet, 8th/16th-note thing, and the switch to the 18" enabled me to realize that with a lot more clarity and cleaner execution. It helped me focus on the relationship between breaking things up on my left hand and the bass drum every way I could possibly think of. It was just something I liked to do, and I guess in a way, that characterizes a major aspect of my style. That coupled with the way I break up hands and feet throughout the entire set, certain things with four-way coordination, the way I work the ride cymbal into patterns, and different ways of syncopating the hi-hats into the flow. That and just moving freely throughout the set.

"As far as drums go, I was always a Gretsch man, getting different sets of wood Gretsch over the years—period. Gretsch and jazz just seemed to go together, like bread and butter. They had that sound, so I didn't pay too much attention to other sets through the years. It was basically just Gretsch and calfskin, until they came out with the *Weatherkings,* when I switched to your regular frosted *Ambassadors* on top and bottom. There was a time there, when I had the house in Oakland, where I'd be experimenting with different tunings and heads. But I always went back to *the Ambassador* set-up until I went with Herbie, where that sound didn't make it. I always liked a nice, wide-open sound, with plenty of ring, but that didn't translate into enough punch with Herbie or Brand X, so I had a big set of Gretsch,

with a 22" bass, and those Remo *CS* black-dot heads top and bottom. The drums still had plenty of ring and resonance, but it was more centered, more controlled; a nice sharp attack, not just 'bang' or 'thud.'

"I've played big and small kits through the years, and I like them equally well, but it seems—and this isn't a hard and fast rule—that with little drums they resonate into each other quicker; all of my ideas seem to come out cleaner and faster, and of course, the little tubs rhyme a lot better with acoustic music. Big drums are cool, too; the only thing I don't like, is when you're playing on a set and you hit the drum and it just goes 'thud.' How are you supposed to build a solo without the natural decay and sustain of the drum? I mean, I can do it, but I'm not really into masonry, you know what I mean?

"As far as what I'm using now, I sold off my set of big Gretsch and converted that into a small set of Yamahas, one of the old series *(9000DA),* with a black finish and an 18" bass drum, an 8 x 12 mounted and 14 x 14 floor tom. I was always used to Gretsch in small kits, but these sound even better, and they're a lot lighter to lug around. It's hard to explain the sound . . . the attack is faster, with more edge, and the ring is a little lighter and more present. They're like somewhere between Gretsch and Sonor—perfect, you know. They move fast and ring without a lot of low-end rumble. I don't tune 'em to any particular note, just so they sound good with each other and have the right feel and response—how they feel to my sticks. I mean, sometimes you'll tune drums so they sound good but the response is awful, or they're rebounding great but the sound is choked. What I dig about the Yamahas is that they let me find a happy means; they just tune up real crisp and full, yet still open. I've also got a set of those acrylic Dragon Drums—I think they call 'em *Dragoons*—which are really nice for playing pitched kind of percussion; real bright and centered sounding, but I don't get much call for that kind of work anymore.

"And where cymbals are concerned, I got my first set of K. Zildjian when I was 17, and I've been a K. man ever since. That was the only cymbal for me. I knew that Art, Tony, and Elvin played 'em, and it was a nasty sound with a lot of fire. That was the sound I first heard in my head, and I didn't hear it in A. Zildjian. My first set was a 22" on the right, a 20" on the left and 14" hi-hats. They were pretty heavy and had a lot of attack and overtones. They spread out more than an A., and there was more pang; the overtones somehow seemed more controlled or controllable. It just had a dark, airy, mysterious sound that reminded me of the Orient. When I heard K.s, not only was I hearing the mystery and the attack, I was hearing the *wrath* of the guy who was performing—his intentions were always clear. And every time you ride it, or hit it with the shoulder of the stick, or crash it, it gives you another sound, some new twist or surprise. When I was with Herbie, though, I was breaking them left and right, because we were really bashing, and I wasn't used to playing before big crowds in arena-settings. Before, on jazz gigs, it seemed like the only thing you used a mic' for was to announce the tunes. I finally learned to relax more, still getting the same attack, but learning to play the cymbal more loosely, letting the mic' do some of the work. Right now I'm not in that position, so that's not so much of a problem. I'm using an old, nasty 22" K. ride, an 18" A. crash, and a pair of 14" hi-hats with an A. *New Beat* on the bottom and medium K. on top. They don't have too much life left in 'em though, so I'm looking to cop some of the new K.s, perhaps, because they're getting pretty close to the quality of the old Istanbul cymbals—maybe a bit brighter though. And I like what I've heard in those new Sabian hand-hammered cymbals—they're getting real close, too. It's just a matter of bread at this point."

On the subject of chops and technique, Clark waxes even more specific. "There's some jive going down on the street where some cats will put down great players just because they have chops and can read. Another form of oppression to stifle creativity from the mundane world. With all due respect to people who feel like if you have any kind of technique at all you can't swing—bullshit. Look at Buddy Rich and Tony and Elvin and Philly Joe. All these guys can really play the instrument in a commanding manner. A lot of second-line musicians who can't see past mediocrity are always going to mistake playing loose with a good feeling for a lack of motor skills—with being unskilled. That ain't it. To be unskilled doesn't necessarily mean you're going to be swinging; there's nothing the matter with being able to play your ass off, although some cats take that all the other way out where it come down to chops and nothing else.

"Obviously book techniques, finger technique and all that doesn't have much place in my life. I have this natural technique happening that allows me to move freely throughout the kit during the music, and work in all of these combinations and moves in between the drums, breaking up the beat in interesting ways; interaction between hands and feet, the snare, bass drum and ride cymbal; triplets, 8ths, and 16ths, between right and left hand and bass drum or hi-hat; flam configurations between hands and feet, mixed groupings between toms, snare, bass drum and hi-hat; mixed stickings of my own with unusual alterations, single strokes, left- and right-hand accents weaved throughout the drumset, and the music as a form of self

continued on next page

Susan Evans' reasons for playing Yamaha System Drums.

I do a wide variety of live and session work for record albums, soundtracks and commercials, so I really appreciate the total flexibility of Yamaha drums and hardware. The drums are more sensitive and resonant, producing focussed, un-choked tones. You can hear, along with the attack, the center of the note, which makes it easier to express my ideas melodically. When I play Yamahas in a big band, there's enough sound so that I can bash and they still respond musically. In trio situations, I can play soft yet there's enough bottom to the sound and life to the drums. The hardware is solid and the adjustments are easy to get to.

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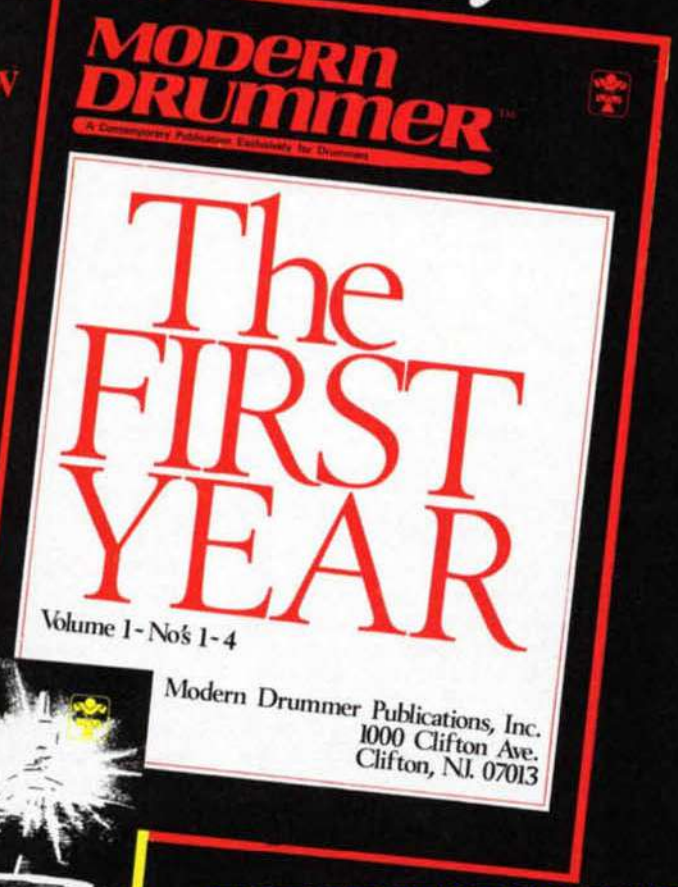

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expression. It's not out of a book but out of *me.* I don't just want to play garden-variety fills or be hot-dogging it with easy cliches, so I try and break things up to make the other cats want to play—to reach farther. That way, we're able to avoid the standard responses. The more counter-punctual I can get, the better I like it. That's my approach; not to simply be a metronome or play flashy rolls."

It's still a pretty flashy thing, though, to see Clark's hands open up and watch that single-stroke roll come pouring out. "It's just something I've always been into. It's not a textbook roll, but more of a gut feeling I have about pushing the music ahead. All I'm doing is keeping the fingers over the stick so that I get more extension and power. It's still mostly wrist, not real finger control like Joe Morello employs. I'm actually just keeping the first two fingers over the stick so that each finger is like a little guide. It just sort of developed that way so that when the wrists are moving the fingers sort of guide 'em back so that you can lift the drumsticks off of the head, and make the sound snap, instead of simply driving the sticks into the head like a hydraulic. This way you can go from triple forte to a whisper. It's hard to articulate how I do it, but I've found that most cats have to develop their own methods. You can't play it the way I do, and you really shouldn't try. Develop your own techniques to match your own feelings."

Mike Clark continues to expand upon his 30-plus years of experience as a working drummer, performing with the likes of Jack Walrath (with whom he recorded a well-received album of straight-ahead entitled *Revenge Of The Fat People),* and trombonist Ed Neumeister (teaming with pianist Onaje Allan Gumbs and bassist Buster Williams for an upcoming record). "I've been fortunate to have played with Buster Williams, Anthony Cox and John Burr, three of the most dynamic bass players I have encountered." Mike has also performed with pianist Mike Nock ("his harmonic and rhythmic concepts are so loose"), bassist Jeff Berlin with guitarists Mick Goodrick or Mike Stern, and, on a recent tour of Japan, Herbie Hancock, Wayne Shorter, Shunzo Ono and Buster Williams. "My most recent endeavor was a recording with an incredible new pianist, Jeff Pittson, with Jeff Carney on bass. This record is an accurate depiction of what I'm doing now. We're currently shopping for a label, so I'm hoping the record will be available soon."

In addition to his continuing relationship with Stone Tiger, Clark singles out his work with guitarist Jack Wilkins and reedman Julius Hemphill as being the most fulfilling. "Jack Wilkins is one of the greatest musicians I've ever met. I haven't had the feeling I get playing with Jack since I was with Herbie Hancock, when all the music seemed so uplifting and fresh to me. And as far as Julius Hemphill is concerned, even though we've only played in the studio a few times to do some jamming, it was just the ultimate in communication. I felt like what Elvin must have when he first hooked up with 'Trane—the energy was like an Apollo launch. During the course of our playing we were able to sort of examine what we were doing and keep bringing the energy up. The minute he puts the alto to his mouth he takes me to a place where I want to be. He just brings me all the way out, and any drummer loves that."

As for those occasions where the music doesn't bring him all the way out, Clark has grown more reflective. "When I first came to New York, I was really uptight about my contributions to a band, but now I've mellowed into a space where I realize that so long as I'm listening, it's cool; I can put my thing in, without actually changing it for anybody . . . and it works. I found out that nobody was really asking me to hold back—it was me. As long as you do your thing eloquently, and remain open to what the cats are creating, it doesn't make any difference whether I'm thundering or just plain grooving."

Still, even as Mike Clark pursues his art, merging all the rhythmic traditions of America into a cohesive whole, establishing a clear musical identity, he looks about him at the young generation of drummers and realizes that, knowingly or not, they're working out of cultural vacuum. "The point is," he concludes, "no matter what music you're playing, whatever you want to call it, if you're interested in American music and have a particular place you'd like to take it, it's important to trace the traditions, the roots of it, as far back as you can, and learn as much about it as you can so that it'll manifest itself in *your music* when you perform it. That's true with rock, funk, jazz or whatever it is they're calling it.

"To play jazz, you should certainly understand the tradition of swing: know all about Chick Webb, Sid Catlett and Jo Jones, right up through Max, Art, Philly, Tony and Elvin—understand as much of that as you can. To play funk you'd have to trace the music back through Chicago, James Brown, r&b, boogie woogie; right back to the most primitive gut-bucket blues. If you at least make an effort to trace the *blues roots* of this music, to understand the history—*even if you ain't lived it,* just trying to *respect it*—then your playing will be so much richer, fuller and sweeter as a result.

"Then, at a certain point in your life, you'll gain a certain amount of control emotionally and technically, and you'll be able to perform at a certain level, so that no matter what the idiom is, you'll be able to play the instrument creatively—just doing the best job you can."

by Roy Burns

Friendship and Drummers

Friendship amongst drummers takes on many curious attitudes. For example, we have the fair-weather friend. He is the guy who is super friendly to you if you are with a name group. When you are between groups he loses interest in you and becomes real friendly with someone who is in the limelight. This guy's slogan is "everyone loves a winner." If you are out of work or having a few problems, he suddenly can't find time for you.

Then there is the name-dropper. He is a sort of cousin (mentally, that is) to our first guy. Whenever someone mentions a famous drummer he says, "Oh Yeah! We are really good friends. We hang out together." In real life this guy may not have even met the famous drummer in question.

Another type of guy comes up to you and is very complimentary about your playing, especially if you are in some way well known. The trouble with this type of guy is that he talks differently about you when you are not there. I've seen it happen this way: "Hey man, you really sound great." When the drummer in question leaves, the same guy says, "He can't play at all. What a drag he is. I don't like his drumming."

It also happens in reverse. A number of years ago a very famous drummer had opened the night before at a well-known jazz club. This drummer was introducing his new group. I happened to be in attendance on opening night. The famous drummer in question and his group were really sensational. The following day I was standing in a music store waiting for a student to arrive. Several drummers were standing around openly criticizing the drummer I had heard the night before. They were saying all sorts of uncomplimentary things and I was shocked. I couldn't believe what I was hearing so I said nothing. Suddenly, the drummer in question walked in and said hello to everyone. To my surprise, these same guys started to compliment this guy like crazy. Now I was really confused.

After I thought about it, I realized that talk is cheap. Also, the same people who criticize you behind your back are too weak to say the same things to your face. Unfortunately, a lot of this still goes on.

When I was at the PAS (Percussive Arts Society) convention in Dallas I ran into an old friend, Ed Shaughnessy. Ed said, "Roy, how are you? I haven't seen you for at least six years." While we were talking and laughing a young guy approached Ed to ask him a question. "Are you two guys friends?" Ed said, "Sure, for many years. We are not competing with each other; we just happen to be in the same business. It gives us something in common."

We both chatted with this young man and several of his friends. One volunteered, "You guys are so easy to talk to." Ed's response was, "Professional players *are* usually easy to talk to. It's the semi-pro who has the ego problem because he isn't sure of himself. Good players understand what younger guys are going through and enjoy sharing their experience with them." Although there are a few exceptions, I heartily agree with Ed's comments. Most good players *are* easy to talk with.

Ed and I used to split a TV show called *Saturday Prom* years ago. I would do two weeks (it was on once a week) and Ed would do two weeks, depending on his schedule. It was my first TV show, but one of many at that time for Ed. When he was teaching in New York we had many conversations. He was always extremely positive. He would show me things in his studio and we would discuss techniques and ideas.

In all of those conversations (and to this day), I never heard Ed say a bad thing about another drummer. He appreciates all players. He understands the dedication and hard work required to play well. Ed is not only an accomplished musician, he is also a gentleman; someone to be respected.

The following ideas are ones that Ed and I have discussed at one time or another over the years:

1. Never say anything about another drummer that you wouldn't say to his face.
2. If you believe a drummer does something well, don't keep silent. Let the person know that you respect what he does.
3. Keep learning—always. It was great to see Ed taking notes at the Steve Gadd clinic so he could share some information with his students.
4. Don't brag about yourself. If you are really good, others will tell you.
5. Learn and study different styles of drumming. Also, study other forms of music. Ed is quite knowledgeable about Indian drumming and Indian music as well as drumset styles.
6. Be true to your friends. You need friends in the music business, and that includes other drummers.

One last thought: If Ed Shaughnessy is giving a clinic, do your best to be there. You will learn something and you will witness a pro and a gentleman in action. In my case I get a plus—I get to see an old friend.

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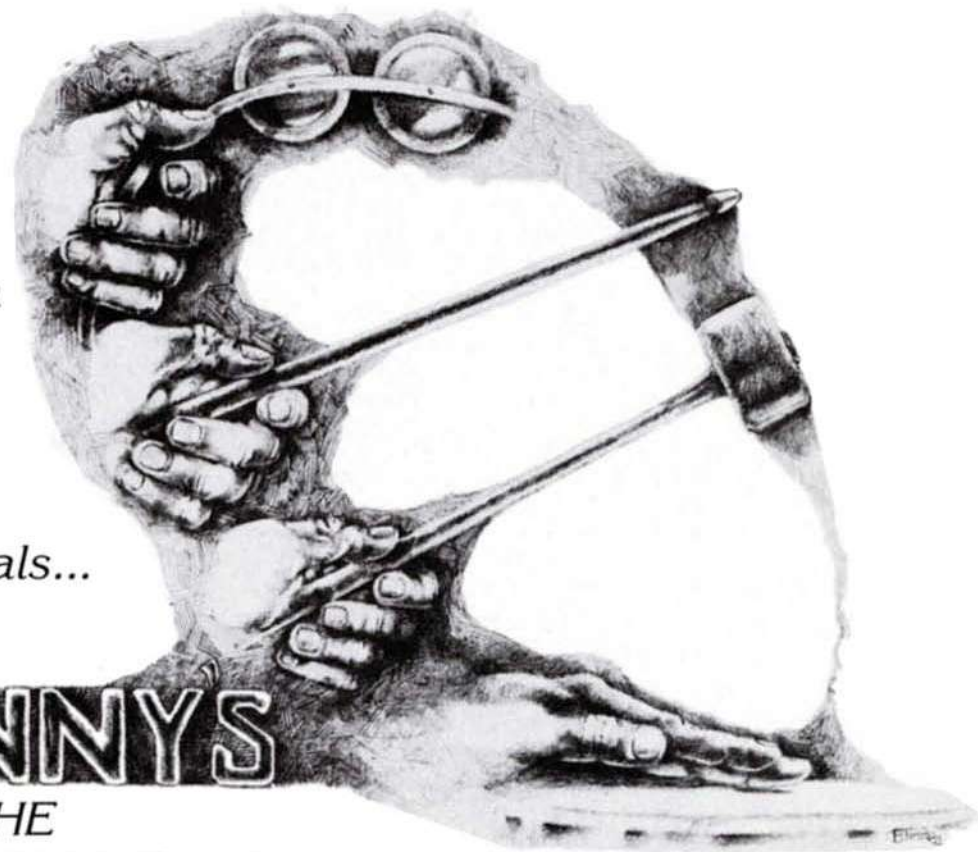

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by Rick Van Horn

It's Your Move

There comes a time in every steady musician's career when he's compelled to consider a change of employment; a move to another musical situation. In some cases, the factors influencing him to make such a move are beyond his control. In other cases, they're the result of deliberate consideration, soul-searching and careful weighing of pros and cons. On rare occasions a change is made on impulse or "gut instinct." None of these changes can be made without a multitude of ramifications. Musically, economically and personally, a change of groups for a steady player is a dramatic turning point. It behooves a musician who is currently satisfied with his job to ponder the possibility of a change before he's under the pressure of having to make one. Let's examine some of the aspects of making a move.

Outside Influences

1) *Getting Fired.* We might as well start with the least pleasant possibility. Unfortunately, this does happen. For any number of reasons, your group might become unhappy with you as a member. It might involve a new musical style that the group would like to develop and which you are either unwilling or incapable of doing. Sometimes a personality conflict becomes intolerable. Bands are in business, and you should keep in mind that, even if the band members are all good friends, a business must sometimes make personnel changes in order to progress. Your band might see it that way. Under normal circumstances you'll be given reasonable notice. Two weeks is standard, but not a lot of time to get a new gig, even in a large town with a wide varieity of groups. Usually, a player who's going to be fired can sense it coming, even before the notice is given. Tensions are not created immediately and if you feel you might be "under the gun" in your group, it would be a good idea to start scouting around for a new position just in case. Try not to make firm commitments until you have, in fact, been given notice officially. It's possible that a settlement can be reached and you might stay with your group. But be prepared to cover yourself.

2) *Retirement/Breakup of Group.* This recently happened to me. I'd been with a very successful Southern California band for almost five years. The other members had been together for over eleven years, and had played the last seven-and-a-half in the same three-club rotation, six nights a week, 51 weeks a year. On a month's notice, they decided that enough was enough; they wanted out of full-time club performing. They sought day jobs and we continued to play casuals, only. Unfortunately, I didn't want to retire, didn't want to work full-time at anything but music, and couldn't survive economically on the casual income we were making. I was forced to seek another group.

In other cases, a breakup can happen suddenly, due to personality conflicts, disagreement over musical direction, or a thousand other things. It can occur on very little notice. I saw one group actually fight, disband and walk offstage in the middle of a performance. Sometimes it isn't possible to see a breakup coming, but sensitivity to the collective psyche of the group might prevent you from being caught totally off guard.

3) *Group Unemployment.* This is one of the saddest instances of forced change. It occurs when a group loses its job and can't find another before some or all of the members are out of money. Nobody wants to break up the band, but individually they have to find a source of steady income. Often an attempt is made to do casuals, or part-time day work, so that the group can stay together until new work is found. More often, each member seeks other musical work. If that becomes steady, then they become unavailable to return to the original group. The only advice I can give, if this situation occurs, is to sit down together and discuss, realistically, the economic potential for the group. Then evaluate the relative merits of trying to stick it out as a group or calling it quits. The one bright spot in this situation is that if you part friends, with a mutual understanding of what has happened, there's every likelihood that you'll be able to re-form, or at least work again with other members. If, however, some members feel that someone else "bailed out," leaving the group incomplete and forced to disband, animosity will preclude any hope of reformation. Keep all the attitudes open and positive and be honest with each other. If you aren't able to hang in there, tell the group so and tell them why.

4) *Better Offer.* The *offer* may be beyond your control but, of course, the decision whether or not to accept it is not. I'll get into group loyalty, musical maturity and other reasons for staying with a band later. But this is always a decision that comes down to the individual. Watch out for hidden pitfalls in taking better offers. Make sure that they aren't only better now, but also have long-term potential. We know that nothing in our business is certain and even ironclad contracts can be worthless in a given situation. Try to evaluate a new offer objectively, in terms of how it will improve your situation over what you have going now. If the grass looks greener somewhere else, it might be a good idea to be sure the grass is going to continue to

Inside Influences

1) *Musical Dissatisfaction.* Many players get bored with a long-term job and they may become dissatisfied with the lack of progress their group is making in musical style. Perhaps they fear that their own chops are suffering from the lack of opportunity to "stretch out," since in many cases, a group is hired specifically to play one style of music and that's what keeps them working. We can assume that your group is gainfully employed, and you get along well with all the members. The problem is musical stagnation versus the need to make a living. You have to weigh the import of each, taking into consideration such factors as family economics. If you're single, you might be in a better position to make a decision based on your musical integrity. If you're supporting a family, that decision becomes more agonizing. Possibly a compromise can be achieved. If your work schedule allows, you might find a part-time or off-night gig with a different band, playing a style you enjoy. You can pick up some extra bucks this way as well. Some players enjoy jamming, for no money at all, just for the relief of "breaking out of the mold" established by their regular group. If this can work for you, you'll be enjoying the best of both worlds. If not, you'll need to be sure you have something to go *to,* before you give your current group notice.

2) *Economic dissatisfaction.* This occurs when a player isn't happy with the progress made by the group in terms of salary, places of employment, etc. You might be happy musically, but if you aren't being

paid enough, or are working in unsavory clubs with no potential for advancement, then you might wish to consider making a change in order to improve conditions for yourself. Of course, if the band also wants to make improvements, but for some reason is being held back, then a group evaluation is in order. This is one thing I feel very strongly about. I don't believe in staying with an obviously sinking ship. If a group has potential, and decent business management, they'll usually realize their goals, at least partially. The future may not be definite, but a sense of hope and positiveness will pervade. On the other hand, a group that's going nowhere can sense that just as easily. I believe in group loyalty to a point, but not when that loyalty becomes a millstone around your neck. You should decide quickly whether the group can offer you anything in the forseeable future. If not, I'd recommend making a move.

3) *Personality Conflicts.* This is the major reason for group breakups and the comings and goings of individual players within them. Club bands spend a great deal of time together playing, rehearsing, and often, socializing. I'm going to be doing an article in the future dealing with the psychology of the club band, and how, hopefully, to avoid conflicts. But if they do exist in your band, and you are either one of the concerned parties, or a victimized bystander, you should consider a change. Generally a band enjoying good economic times finds ways of overcoming (or overlooking) minor personality hassles. If times get hard, the conflicts take on more importance, because that's all the group has to focus on. I don't enjoy performing when tension is present onstage. So this is another instance where I would say by all means to settle personality differences if the quality of the group is good and the effort is warranted. If the conflict becomes the highlight of group activities, however, get out of it. Besides being an impossible situation for musical creativity, the economic potential of the group is jeopardized, because club owners quickly become aware of group dissension, and are reluctant to hire bands that might disintegrate at any moment.

4) *Uncomfortability With the Job or Location.* This seems minor, but I mention it because it has been a problem for me and several friends. I once had a job with a country/western band on a long-term contract. The job was okay salary-wise, I could cut the music easily enough and the players were good people. But the club itself catered to a clientele with which I was uncomfortable, and the atmosphere in the room became so smoky after a couple of sets that I contracted respiratory illness after two weeks. I lasted nine weeks before I was forced to give notice.

You should *never* work in a place where you don't feel safe. The only time I've ever walked out on a contract took place on a

continued on next page

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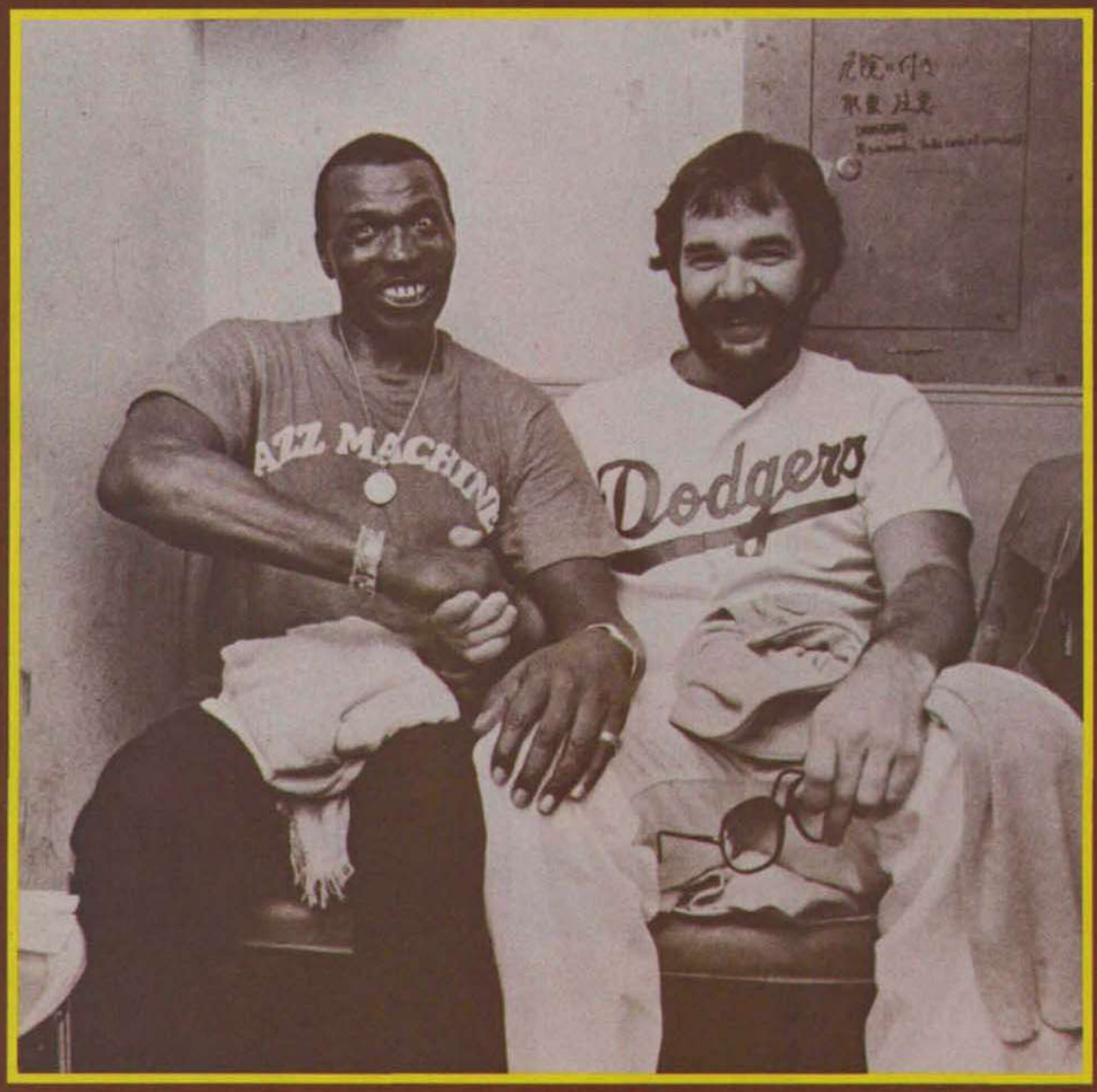

Photo by S. Uchiyama

You'll meet drummers like **Elvin Jones** and **Peter Erskine** in every issue of MD. You'll find out what they're doing, what they're thinking about, what they're playing and how they're playing it. From the established pros to the up and comings, you'll meet them all every month in Modern Drummer.

road engagement. We visited the club on the night before we were to move in. I watched the manager eject a rowdy customer, holding the offender in one hand and pressing a broken beer bottle to his throat with the other! When I later saw a burly customer approach a lady and ask her to dance and, upon her refusal, pick her up bodily and carry her over his shoulder to the dance floor, I decided this wasn't the place for me or my low-key group. I'm dedicated, but not suicidal.

5) *Dissatisfaction with personal income.* This is the most common reason for leaving a group. If you feel you're working for less than you're worth, this can reduce your self-esteem and playing effectiveness. Obviously, this consideration is coupled with the "Better Offer" I mentioned earlier. You'd better *have one* before you quit this job. Of course, you could ask for a raise on your current gig, but you might not get it. And if you don't have anything to go to that pays more, then there's no sense in leaving this group out of spite. Be a sensible business person. Look for a better opportunity, but make the most of what you have until that opportunity comes along.

General Considerations

1) *In Favor of Staying.* I've already mentioned group loyalty, and there's much to be said for it. Aside from the ethics involved (working together to build something, each member being dependent on the others to keep the group going and solvent), there is the obvious fact that the longer a group stays together, the tighter it gets as a musical unit. Musical maturity is readily apparent in a group's performance and is a marketable asset. It might be to your advantage to be part of that marketability.

You should be concerned about establishing a poor personal reputation as a "band-hopper." This comes from operating from a "grass is greener" attitude. Some players, especially very hot ones, just can't seem to settle into a group for any length of time. The pressure from other groups to come join them is just too great. Perhaps musical stagnation occurs more quickly in these individuals. At any rate, after making a series of hops, the player becomes an undesirable commodity, despite any ability as a musician. You'll want to avoid this kind of reputation, and sticking with your band is the best way to do that.

There's a certain advantage to staying with the status quo. Even though there may be problems, your current situation is a known quantity. You understand the problems, the people, the job, the audience and the musical requirements. All of this makes for a sense of psychological security that's a very real and valuable consideration. Fear of the unknown applies to all changes, including job changes, and this has kept many players in the same gig for several years. Of course, if you enjoy challenges or surprises, then perhaps this may be less of an influence for you.

Most importantly, if you have a family, their interests *must* be considered. Would a change of groups mean more or less money initially? Is the new potential group local? If not, would you be going on the road, forcing a family separation, or perhaps even relocating the entire family? How much does the potential change gain for you when balanced against the upheaval it could cause to your total lifestyle? I suggest that you discuss the move as much as possible with your family, so that you can get their input. Seek their support, and become aware of their objections so you can make a responsible decision. This is perhaps the most difficult aspect of being a musician and a family member at the same time.

2) *In Favor of a Change.* First and foremost, you should remember that you're in a business. You work to earn a living. If the economics of a change would be to your advantage (and you have made as certain as possible that they are likely to remain so), then that's the strongest argument in favor of such a move. I know few musicians who are independently wealthy to the degree that they can pick their jobs solely for musical value, as opposed to the remunerative value. On the other hand, your integrity as a musician has a value of its own. If your current band is stifling you, then you owe it to your career to consider a change. Just make sure that you do the considering first. Get a new and better gig lined up, and *then* make the jump.

In any event, whether you are forced to make a change or decide to initiate one on your own, be professional about it. If you are given notice, don't become a "lame duck" and play poorly for your last two weeks. You may want to ask your old group for a reference to help you connect with a new one. Don't mope or pout; you'll only lose time.

If *you* give your group notice, be sure it's a reasonable one. Although two weeks is standard with a non-travelling club band, if you are a performer with a specialty act (especially if it is on the road), try to estimate realistically how much time it will take to find *a suitable* replacement for you. The old saying is that "no one is indispensable." But in show business, people can be damn near irreplaceable in some cases. If you're one of those, maybe you shouldn't leave; maybe you should ask for a raise. But if you decide to leave, do so responsibly. Don't get the reputation of being a prima donna who destroyed a promising group by leaving them on short notice.

As I said at the beginning of this article, the time to think about all these considerations is before you need to apply them. Combine the suggestions I've given along with your own ideas and philosophy, and you'll be able to establish an operating procedure to follow should the need arise.

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Comparisons

There is an ancient Chinese curse that says "May your children live in 'interesting' times"—meaning, I suppose, a period of calamity and conflict. That also implies that if you grew up in a dull era, it was also a safe one. How safe we drummers are I don't know; there are a few clouds on the horizon, but we have certainly come a long way during a most interesting time—for our endeavor a revolutionary time—the rock era. Along with the bassists, we have gained quite a lot of technical and artistic ground while most of the other instruments of popular music were seemingly marching in place, playing well, but rarely, startlingly new, except for the advances in electronics. Our act is getting better at a leaps-and-bounds rate, and there is every reason to believe that we are still only on the threshold; that progress will continue and accelerate.

Samba, reggae, disco, fusion: the interaction of all these surging, heavily rhythmic styles has also added new excitement and variety to the long-entrenched techniques of the jazz drummer. The demands of these various types of music are steering set playing down broad new avenues.

Rock, of course, is the single biggest influence, by far the most potent inspiration to drummers that I've seen in my time, and the continuing headlong advance in the rhythm department must be largely attributed to the vast number of talented young players involved. It could be compared to the Manhattan project during World War II—the push towards the atom bomb. Get enough brains and inventiveness together, all going for the same objective, and you are bound to see some fireworks. Even some well-established elder statesmen of the drums have contributed to, or profited from, the rise of rock percussion. There are an increasing number of "crossover" stars who can absorb new values, play both jazz and rock, and get a lift from the combination. Grady Tate understood this tradeoff bonus way back in the '60s when he said, "Rock helps your jazz, and jazz helps your rock." Find the right approach toward coping with the differences and the cross-references can lead to an outstanding mix. Trying to stay that "one step ahead" in any profession is a worthy endeavor, but when you are involved in a fast-developing art like modern drumming it's almost a necessity. The trick is to not get too secure or set in your ways. Keep the ears and the mind open or you will find people catching up and running you over. If you stay active long enough it happens to us all, but with hard work you can kid yourself and a lot of others almost indefinitely.

If one can think back to the early '60s without rose-colored hindsight, and remember how truly banal and one dimensional most rock drumming really was, it's not hard to realize why older drummers were turned off by what they heard. They didn't hang around long enough to watch the caterpillar turn into the butterfly.

At that time, there was a lot of advanced jazz drumming in the works, Cuban music was still in full flower, and the Brazilian influence was just coming in. Most serious drum buffs couldn't have cared less how some British kids, disciples of extreme simplicity, were faring in their reworking of southern, black, country music.

It's really too bad, because even today there are still those whose ears remain closed to this vibrant phase of the art because of these early misconceptions. They can't comprehend the quantum strides that rock drumming has made while they slept. Well, it's their loss.

When these doubters asked, "What good is that drumming?" someone should have retorted "What good is a newborn baby?" because it's an apt parallel. The art has gone from babyhood to adulthood in a short twenty years and has amazed everyone who has been paying attention. It's the biggest kid on the block and can't be ignored.

There are things one should realize, though, about the distinct and separate elements of each kind of music as they affect the drummer. It has become clear by now that jazz does not prepare one to function effectively in rock without understanding, and having experience in the idiom. The reverse is equally true. Rock drummers can run into difficulties playing jazz.

It may be that switching back and forth can also pose problems to other rhythm instrumentalists. A jazz bass player friend of mine was considering joining a very musical rock group several years ago. He rehearsed with them and reported back: "Jim, I just couldn't get back *down* to them! I was ahead on every beat, and they weren't slowing down—I can't understand it."

I brought the same subject up while talking to the all-time dean of recording drummers, Steve Gadd. "When I began to play the rock dates," Steve said, "it took me quite a while to get away from putting an 'edge' on the time. I had developed my feel as a bebop player. That meant taking over responsibility, at certain tempos, for keeping everything swinging right up at the top half of the beat. In rock I had to learn to settle way back and, of course, to become comfortable with the feeling."

There are some older jazz drummers who have mastered many of the special skills necessary for rock. They may start an arrangement or a song with a representative drum sound and the right feel, but very often, after a chorus or two, they begin to lose the backbeat, a subtle "edge" develops, and the time becomes "skatey," more like up-tempo jazz. I've heard this happen often enough to recognize the symptoms. I can spot the tendency in my own rock playing sometimes.

On the other hand are the young rock drummers who are striving to widen their horizons by working out with neo-boppers who are redefining the glories of the Parker-Gillespie heritage.

The burning, ongoing mystery facing many of these drummers is, "Why the ride-beat?" So simple. "Tink-y-ting," as Lester Young used to.call it, has survived for more than 50 years, more than 40 of them as "the" primary jazz beat, on hi-hat, on top cymbal, or with brushes on snare drum. An examination of the prop-

by Jim Chapin

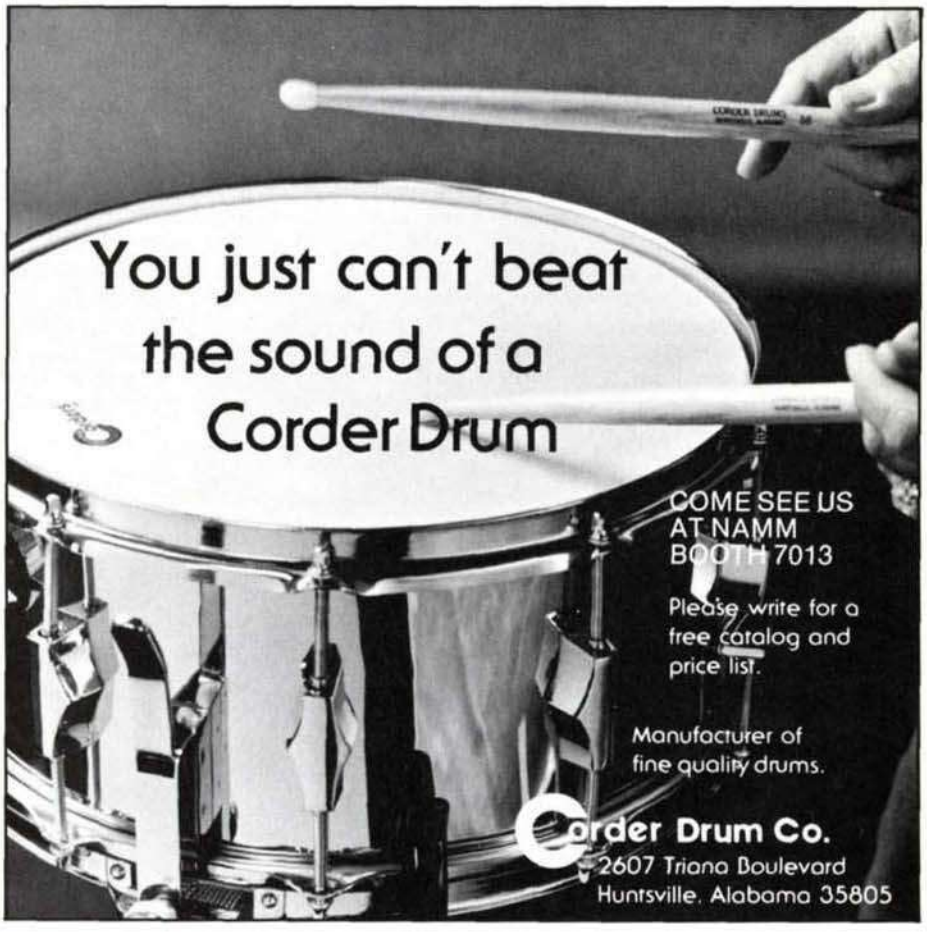
erties of the beat in question, what it does do, and what it doesn't do, may offer some hints as to its staying power.

In contrast to the frequently used straight four quarter notes on cymbal, the ride beat, in its usual form, serves to distinguish between "1" and "3," and "2" and "4." It is also more forgiving. Straight quarter notes must be relatively perfect to sound good. In contrast, "Ting-tink-a-ting" can be played in many varied weird and sloppy versions, with strange accents, and still be a supportive framework for a jazz soloist.

The straight Sth-note feel of a rock beat, with the more complex sub-division and inside motion, seems far more sophisticated. The fact is that like Cuban, or perhaps some Brazilian style rhythms, the energy and drive of good rock starts right from the first bar. No waiting. It is instant swing at the outset. Not so for the ride beat. It doesn't usually get that immediate exciting pulse. You often have to wait for a while for the momentum to build. The rock beats are so powerful and involving, though, that the horns or the other soloists are forced, to a large extent, to stay in the same groove with the busy rhythm patterns, and thus their freedom tends to be somewhat curtailed.

On the other hand, the ride beat demands very little (the more complex harmonic structures common in jazz are demanding enough). As a melodic soloist, you can coast gently, you can stomp madly, you can lay back on the time, you can double up. You are not coerced, prodded, or stampeded by the rhythm section, and therein lies its charm. It swings, and provides a nice supple cushion, but when it is played right it is not intrusive.

After what could easily be too much clinical discussion, young tigers may still fail to find any magic in "ting-tink-a-ting." It has been scoring an "A" on the "survival of the fittest" test for a lot of years though, and if you can play it believeably you will prove to be an agreeable surprise to older jazzmen, and your mainstream playing will become a joy rather than a puzzle.



Archie All

The funny thing is, that in some circles, Archie Alleyne is known as a restaurateur. For instance, ask any American who has spent at least one summer in Toronto, and he'll probably mention the Underground Railroad, the soul food restaurant that Alleyne ownedfor more than twelve years.

But A rchie Alleyne is a drummer. A seasoned jazz musician whose career began more than thirty years ago, he has worked with Carmen McRae, Billie Holiday, and Lester Young. Today, after an eleven-year asbsencefrom the music business, Alleyne is back, vowing that this time he is a drummerfirst, last, and always.

KB: You are indeed a rare animal; a black Canadian jazz musician.

AA: I guess I am at that. There aren't a whole lot of us around, but we do exist.

KB: You're from Toronto?

AA: Yes. Born here in 1933, and lived here all my life. Both of my parents were born in Canada, although my mother was of English descent, and my father, Bajan. My grandmother came to Toronto at the age of 17 to work as a domestic.

KB: When did you first become interested in music?

AA: As far back as I can remember, music was always a part of our household. My father was a railroad porter, and was off travelling most days. I used to spend a lot of time with my grandmother and aunt, and there was always music on the radio, or a record on the phonograph. I was raised listening to jazz: Duke, Billie Holidav. Parker. Miles and so on.

KB: When did you start playing?

AA: It's got to be 30 years now. I had my first professional job when I was nineteen. Before then I worked a number of factory jobs, because it was the only type of work I could get. I quit school after the 7th grade because I couldn't get into it. Reading and arithmetic bored me. A lot of times after I'd leave work, I'd hang out with the guys. A lot of them were into music through the church, and we'd all meet in somebody's basement for a jam session. Back in those days, if you couldn't make it in school, you were expected to learn a trade. So for a while there, I enrolled in carpentry school at night. On the way home from a jam session, I'd get a piece of wood or something to make it look like I'd been to class.

I started out playing the piano, and from there I went to the trumpet. I liked both, but I thought it would take too long to master either of them, and I was impatient to get started playing right away. I thought it would be easier to play the drums.

KB: Did you have any formal training?

AA: I had a few rudimentary lessons, maybe four or five, but that was it. Jack McQuade, a drummer, and one of the original owners of the Long & McQuade music stores, used to come by the house once a week to give me lessons. But that didn't last too long. I really didn't need the lessons. I just knew what to do. In fact, I had my first professional job less than six months after I decided to start playing.

KB: Do you still feel that playing the drums is easier than perhaps another instrument?

AA: No way. Drums, like everything else, involves putting in a lot of time and practice if you want to do it well. It's just that drums are my thing. For me it comes easier than it does to some people. I'm not sure what it is, but I can just feel the way it's supposed to sound.

KB: Do you read music?

AA: I read, but not nearly as well as I should. Again, I have difficulty retaining anything of that type, so my education in that area is very limited.

KB: Have you ever found that to be a hinderance to your career?

AA: Of course. There are so many outlets of work available for the drummer: jingles, studio work, big band, symphonies, etc. The majority of those jobs require that you be able to do something as basic as reading a chart. I lost out on a lot of jobs because I didn't read fast enough. Mind you, I've had my share of work. During the late '50s and through the '60s, I was the busiest jazz drummer in Toronto. I've done a lot of studio work. I've done jingles, and I worked with big bands. But I could have spread out a lot more and been more diversified in my playing had I been able to read.

KB: In a recent interview, a fellow musician referred to you as a "listening" drummer. Can you explain this?

AA: A drummer's role is a complementing role. It's our job not to get in the way. You're not playing by, or for, yourself. You have to listen to the other musicians, and assist rather than overshadow.

Let me tell you a story. This goes back to the late '50s, when the Pres [Lester Young] was playing at the Towne Tavern. Usually, when a musician came into the Towne, we'd have rehearsals, but the Pres didn't rehearse. He came in, played his tunes, and that was it. Well, this is the first set of the first night. We get up on the bandstand, and I'm dying inside. "Hey, this is Lester Young! I used to listen to him when I was a kid. So this is my big opportunity. Right?" So he counts in the tune, and right away I'm banging, splashing, flashing, and lickety-splitting all over the place. After one of his solos, he sashays over to me and whispers, "Hey, Arch, just give me a little linktie boom."

That was good for me. From then on I

by Katherine Alicia Black

eyne

settled down, I played easy, and I accompanied him. The music sounded good and the coloring was nice. Whenever anyone else came in, I played for them; not for me.

KB: So the Towne Tavern was your schoolroom.

AA: Yeah, it was. Musicians today are so well schooled that they don't make mistakes. We used to do our rehearsing right on the gig, where we'd be making all kinds of goofs. But there was a spontaneity that just doesn't happen anymore. I was house drummer at the Towne Tavern for 13 years. I took the first local jazz rhythm section into the Towne, and after that, they got right into it. Bud Freeman, Stan Getz, Johnny Griffin, Howard McGhee, Roy Eldridge, Charlie Shavers, Carmen McRae, Teddy Wilson—these are just some of the people who taught me how to be a musician. It was a hell of an experience working with giants like Ben Webster and Coleman Hawkins.

In 1958, we played with Billie Holiday. After the engagement her manager gave us each an extra $35. That was a lot of money then, and it was the first time anybody ever did anything like that.

KB: Why do you suppose it's so difficult for a musician to make it in Canada?

AA: Canada, and particularly Toronto, does not support local talent. There just aren't enough outlets in Canada for the Canadian musicians to express themselves, and most of the time they're passed over for an American in town. During the '50s and '60s there were at least after-hours joints you could play in, but today, even those have dried up. We're so close to the United States that we're influenced by everything that happens there. So strongly influenced, that the club owners and agents here are reluctant to go with our own. I guess a part of it too, is that New York is just the capital of the arts. If you don't make it there, particularly in jazz, you don't make it anywhere.

KB: So why didn't you go?

AA: I did. I've worked a few clubs in the States: The Blue Note in Chicago, Baker's Keyboard Lounge in Detroit; we even did a week in Birdland. But the States was too heavy for me. I couldn't handle it.

KB: Too "heavy" in what way?

AA: The color thing. You have to remember, when I was in the States, the Civil Rights Movement was in its very early stages. I'd go into a barbershop, and they'd refuse to cut my hair because my skin was black. The motels where the white musicians stayed would turn me away. I just couldn't deal with that. I mean, sure, we had prejudice in Canada, but it wasn't as open or direct. And maybe because I was on homeground, I was better equipped to handle it. But in any case, I limited my travel to the States as much as possible.

Had I spent more time in New York, or gone there to live for a while, I probably would have been more successful. But I was busy at home. I always had work, so I didn't feel the pressure that some of the other musicians felt to "make it" in New York.

KB: When did you leave the music business?

AA: 1970.

KB: Why?

AA: Ironically, because the music business wasn't secure enough. I had a family to support, and I had to think of them first. It's a hard decision to make, but when you've got to put food on the table for four kids, you have to get your priorities straight. So when my partners approached me—partially because of the following I had as a musician—I jumped at the chance for a little security.

KB: But why give up your playing? Why didn't you continue with your music when you weren't at the restaurant, or better yet, introduce jazz to the Underground?

AA: If you've been to the Underground Railroad, then you know that it's not a good room for jazz. It's split into sections that just wouldn't be right for the sound. I did try to do both. The Underground opened in 1968, and I didn't completely give up my playing until two years later. The hours were conflicting. Too many times I'd book a gig, and then realize I was needed at the restaurant at the same time. It wasn't easy trying to split myself in two.

KB: So you gave up the music. Do you regret that?

AA: Sure, in some ways. But in many others, I don't. I know I did what I had to do at that time. I did what was right for then. And I learned a lot from being involved in the restaurant business: the hours are basically the same as a musician's, you're out there among the people, and it's another form of entertainment—this time appealing to the sense of taste, rather than hearing. In the restaurant business you provide a service. During the time I was away, I was able to observe the music world without being too closely involved, and I realized that we provide a service in the music business as well. When I was younger, I used to be a staunch jazz musician. I wouldn't listen to anything else, I wouldn't venture beyond what I liked, and I virtually ignored the audience. But you can't do that. Jazz music is a very personal music, and if it's going to be presented publicly, I think we should offer just a little more than our personal expression. Just as presentation is important in the restaurant business, I think it's important to the music business.

The restaurant helped me to become just a little more business oriented, which I think you have to be in order to survive. I think I learned a better rapport with the general public. My theory is, that if we're playing in a club, that clubowner is paying us to keep the customer happy. In effect, those customers are paying us. So I don't feel that it's prostituting my music or my principles to give people what they want to hear.

continued on next page

Mark Craney on the DW Double Pedal

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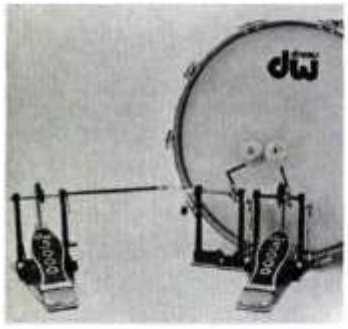

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It also gave me insight into the problems the clubowners are facing. Prices on everything are constantly going up. The overhead has become so high that a lot of clubs can't make it. The Underground Railroad was just one casualty among many. Last year we went into receivership. The partnership was dissolved, and the business regained by one of my partners.

I miss the restaurant business now that I'm away from it. I've learned to have a great deal of respect for whatever I do, and I did that well. But it's music that makes me happy, and I was never really happy away from it.

KB: You've been away 11 years. Do you feel you're playing as well as you did 30 years ago?

AA: I think I'm playing better. My technique has matured, and I find it easier to control. Twenty years ago I was playing every day—day and night. I didn't even think about my playing—I just did it. Now my attitudes have changed. I'm not out to challenge or outplay other drummers. I just want to make good sounds.

KB: So many writers have commented on your brushwork, that one interviewer asked if you didn't tire of playing 4/4 on brushes night after night. Do you?

AA: The proper use of brushes is an art, and there aren't a whole lot of drummers who use them. Basically it's the bebop drummers who know how and when to use their brushes, and there aren't many of them. I think my training came from backing so many vocalists. When you're playing behind a vocalist, you can't drown them out. But in addition to that, the sound systems years ago were rotten. The speakers rarely worked, and were usually hidden somewhere where they wouldn't interfere with the decor. The bandstand was usually the last thing added in any club design, and most of the time, with the cheapest materials available. If you were making a lot of noise with your sticks, you couldn't hear anything. You learned to appreciate the quiet rhythm of the brushes.

KB: Have you taught at all?

AA: I've had a few students; mostly young drummers that have been into rock, and want to learn some jazz techniques. They usually have drums, and all kinds of cymbals, but they can't play 4/4. With brushwork, they're totally lost. It's nice to see students you've been working with starting to tune their drums, and getting rid of some of the pads and stuff.

KB: You bought a new set of drums recently.

AA: My other set was nearly 26 years old. The new set looks good on stage. I also added a *Roto-Tom,* wind chimes, and triangle, for musical effect. And of course, I have my cymbals. My ride cymbal is 30 years old. It's a K. Zildjian, and it's hand woven. Not like the cymbals they make today that are pounded into shape until it dulls the sound. Mine is like a Stradivarius. I've had a lot of offers for it, but there's no way I'd get rid of it.

KB: Does Archie Alleyne have a favorite drummer?

AA: That's a hard one. I have a lot of favorite drummers. There's a lot of talent out there. Locally, I'd have to say Pete Magadini and Jerry Fuller. I love Art Blakey. I even pasted a picture of his head on my body in one of my scrap books. The man is too much. He's the only drummer I know who can play the drums and get the true drum sound out of them. Without taking bottom heads off, or taking heads off his bass drum, and adding all the other paraphernalia that changes the sound, he plays the drums, and they sound like the drums. I think it probably has a great deal to do with the touring he's done through Africa, and the percussionists he's been exposed to. A lot of guys are putting new heads on their drums, which is effective, but which doesn't give you the true sound you need in jazz.

Blakey uses that press roll, and rim rhythms for that percussive sound only he can get. He's also one of the few drummers who uses a K. Zildjian, rather than an Avedis. And you have to give Blakey credit for constantly exposing new talent.

Of course, I like Roach and Philly Joe Jones. Where Blakey is a primitive drummer, Jones and Roach are lyrical. I used to listen to Max Roach faithfully, and quite a few years back, when he was playing at the Colonial with Clifford Brown and Richie Powell, they used to call me over to jam with them in the afternoons when Max wasn't there.

Max came in one evening to sit in, and he broke my bass drum. Before he left Toronto, he gave me a new head for it. It was a timpani head, and it was the best sound I've ever gotten out of a bass drum.

KB: What's ahead for you?

AA: I've formed a new group, which we're pretty excited about. It's called the Archie Alleyne/Frank Wright Quartet, and we're all Toronto-born jazz musicians. We plan to do some recording in the near future. Connie Maynard, our piano player and musical director, has written a few tunes for us. Right now, we're playing the clubs in Toronto, and maybe we'll do some touring. Financial success for jazz musicians is limited to a chosen few. We intend to be among the group that attains it.

Further down the line, I'd like to open another restaurant; this time incorporating my music. I'd like to use the skills and talents that I have in both areas. It'd be like having the best of two worlds.

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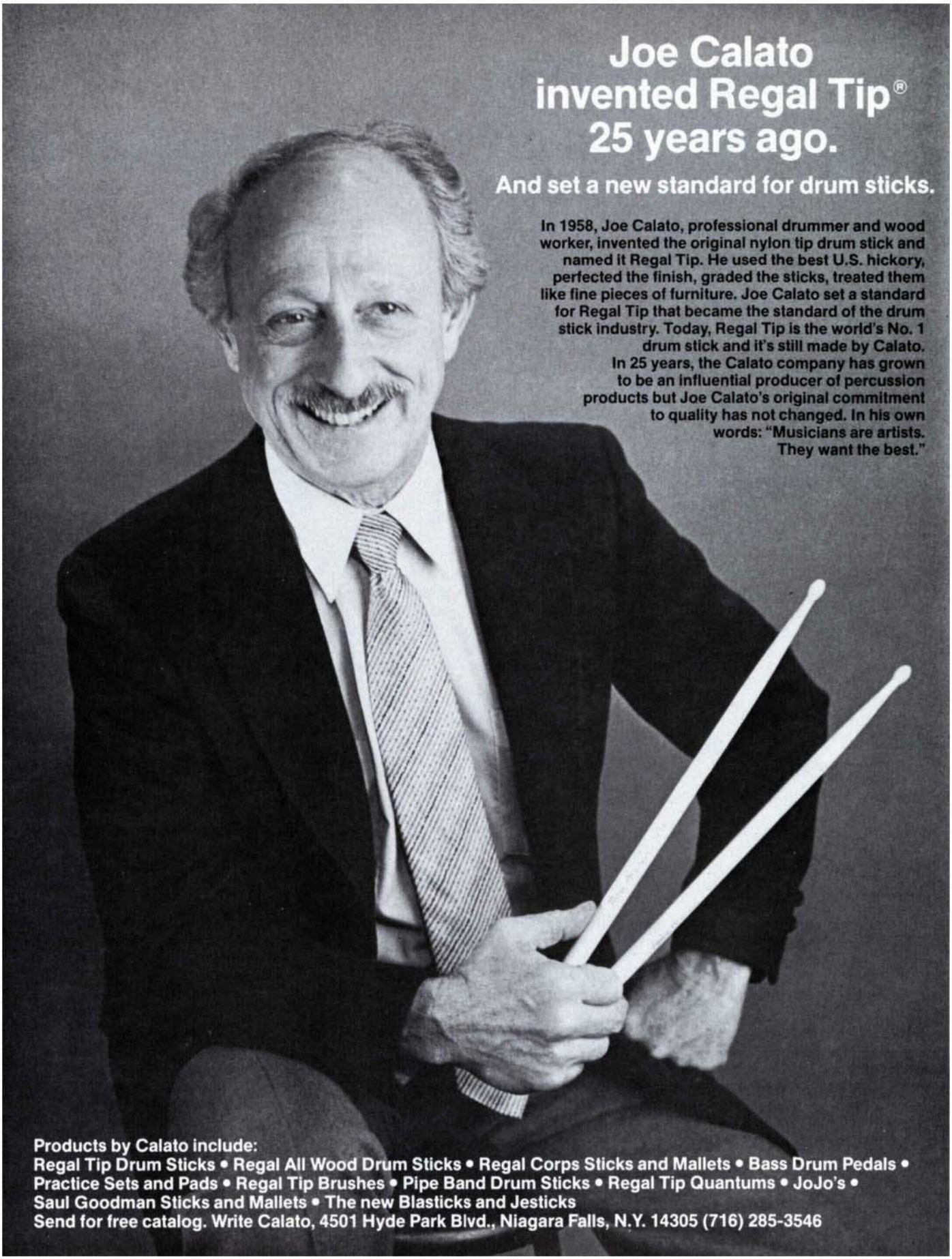
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Yamaha RS

Yamaha's "System Drums" concept includes three separate lines: *Recording, Tour,* and *Stage Series.* The *Recording Series* drums feature all-birch shells, constructed using an air-seal process which is claimed to guarantee perfectly round shells. The seam is angled to lessen stress and the shell interiors are lacquered smooth. Inside the springless lugs are neoprene rings which surround the lug nuts, keeping the tension rods in place. All drums and hardware are made in Japan.

Components of the *RS192* kit are: 14 x 22 bass drum, 8 x 1 2 and 9 x 1 3 tom-toms, 16 x 16 floor tom, 5 1/2 x 14 metal snare drum, and *9 Series* hardware. All drums have serial numbers.

BASS DRUM

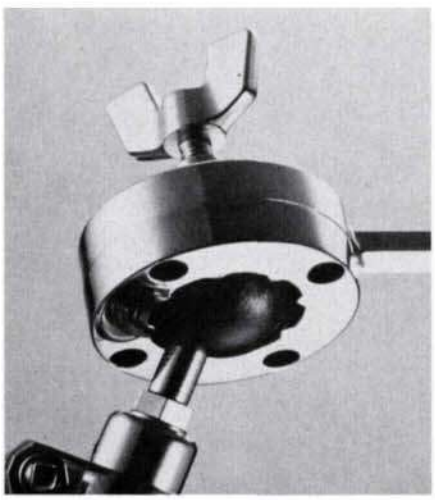
The 14x22 bass drum is 8-ply, with ten double-ended lugs spanning the length of the shell. Each lug is attached with only three screws. Yamaha has substituted key rods for the T-style tuners at the bottom two lugs on both audience and batter sides. These drumkey-operated rods allow for more precise, easier head tuning without the worry of a T-handle turned the wrong way, upsetting the position of the drum. On the batter side, these make for easier pedal mounting. The hoops are lacquered natural wood with a rubber piece glued to the batter-side bottom for pedal clamping—this way you won't chew up the wood from constant setting up and tearing down. Not all makes of pedals will attach easily, however.

Die-cast brackets (with backing plates) hold externally-mounted spurs with two grooves in each bracket allowing for pre-set spur angle—one for set-up and one for flush packing. Position is locked with a wing bolt. The spur leg can telescope by loosening a set screw with a drum key, exposing an inner leg. The spurs have convertible tips: a drumkey-operated screw lowers a spike point from the inner leg. The pre-set angle design allows for quick set-up, and the spurs hold the drum firmly on practically any surface.

The drum came fitted with coated *Ambassador heads.,* and did not have a felt dampening strip included. For modern playing, and a tight sound, I'd recommend some sort of dampening. A thin pillow worked nicely in my case. The drum sounded a bit like a power bass drum! It had good volume and response, along with a nice, warm tone.

MOUNTING SYSTEM

Yamaha's *TH-91W* double holder is mounted on the bass drum. A raised base block accepts a single down post which is set with a large wing screw. There is a backing plate inside the drum. Atop the post is a cast three-sided piece with three holes.



Two of these holes are for the separate tom-tom arms; the third may be used for another arm, a cymbal holder, etc. The tom arms work on a swivel ball joint system. The lower arm part, which passes through the holder casting, is tubular steel, while a hexagonal rod is used to pass through the drum bracket and into the drum. This hex shape prevents any twisting of the drum. Arm height is set with large wing screws, which are a bit hard to get at when set up with the third hole at the front of the bass drum. Angle radius is locked with a wing bolt atop the ball's steel casing. The bracket on the tom-tom contains a lock plate with nylon bushing, adjusted with a wing bolt. Every adjustment on the *TH-91W* is done by indirect clamping. There are double-tongued memory rings at the base post and for each arm's height. The base block has six slots cut into it to interlock with the memory ring. The slots are, however, a bit too large and the tongues don't fit *tight.* This allows the post to twist just a bit. Other than that, the holder is quite sturdy, and is able to achieve virtually any angle, thanks to the hard resin-compound ball joint.

by Bob Saydlowski, Jr.

192 Recording Series Drumkit

TOM-TOMS

The 8x12 and 9x13 tom-toms have six double-ended stretch lugs each and the 16x16 floor tom has eight. The floor tom's legs fit into columnar brackets. The rubber tips may be removed to expose spike points. All the toms have 6-ply shells, triple-flanged hoops, logo badges on *both* sides and come without mufflers.

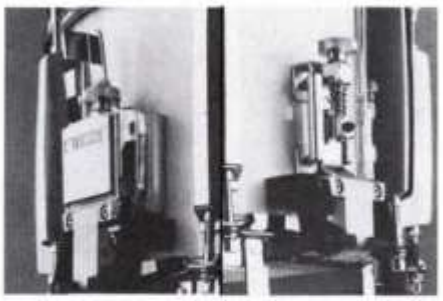
External mufflers are available as an option. Yamaha's dampers are a hybrid of Rogers' and Tama's ideas. They clamp to the drum rim via a C-clamp/wing screw. The pad is foam and can swivel in two places. A wing bolt on top is used to set the degree of muffle, but there is no quick-release. Two sizes are available: the *MU-910* for all tom-toms and the *MU-912* (slightly larger) for snare drums. Both work nicely to help control over-ring.

I must say that the shells are beautifully constructed. There are no flaws anywhere (that I could find). The drums are in perfect round, and have neatly formed bearing edges which are sanded to ultimate smoothness.

All the toms came fitted with Remo coated *Ambassadors* top and bottom. With the coated heads, the toms had a bright bite to them. Changing to *Pinstripes* brought on a fuller, warmer sound with solid attack and an increased tuning range. The drums had good volume and response. Overall, very pleasing to my ear.

SNARE DRUM

The 5 1/2 x14 *SD955MA* snare drum is included with this kit. It has ten double-ended lugs, a seamless metal shell and is chrome-finished. The strainer is of the cross-stick type, mounted into a fat block. Adjustment is available at both throw-off and butt sides via sprung knobs. Independent height adjustment can be made. The wire snares are held with glass tape strips, rather than cord or Mylar. This method seems to be less prone to stretching or breakage. One slight problem with the drum is at the snare gate, which is dropped so low that it becomes difficult to tune the rods on either side, as the drum key keeps getting stopped by the metal gate.



The snare drum, like the toms, had no muffler. Being a metal-shell, it definitely needs one! (Unless you're the type who loves excessively-ringy rim shots.) But this drum *was* sensitive, and had a good crisp sound. The strainer is efficient, and sound projection was more than ample.

HARDWARE

The *Recording Series* kit comes with the *HW-900* hardware package which includes a snare stand, hi-hat, pedal, one boom and one straight cymbal stand.

The *CS-910* and *CS-912* cymbal stands have double-braced tripod bases which fold from the bottom, and have two adjustable height tiers. The *CS-912* is actually a combination straight/boom stand since the short boom arm can telescope into the stand itself, giving *three* height tiers. The boom angle works on a ratchet and its length is set with a wing screw. Both stands have ratchet-style tilters and a special one-piece cup/sleeve, molded out of hard, black nylon. Each height joint is satin-finished, with a black nylon bushing inside. Indirect clamping is used to secure the height. The stands are extremely sturdy, but heavy. They might have to be disassembled to fit into some trap cases.

The *SS-910* snare stand has a single-braced tripod and a nylon bushing at the height joint. Angle adjustment uses a resin ball (as on the tom holder), set with a wing screw. This is ideal as it allows practically any angle desired! The basket itself can move on a short hex rod for distance from the stand. A large knob at the base of the basket adjusts grip. The basket arms are covered in a hard, black plastic at drum contact areas. This stand has a very low profile, and thus, will accommodate deep drums quite easily.

The *HS-910* hi-hat also has a single-braced tripod base. It has a split footboard with no toe-stop and an externally-mounted tube housing a compression spring. Tension is easily adjusted via a knurled cap at the top of the tube and linkage relies on a fat, black plastic strap. The height joint has the familiar black nylon bushing and the height tube has a hose clamp for use as a memory ring. The bottom cymbal cup has a sprung tilt screw; the clutch has nylon locks. At the base of the stand are two sprung spurs for extra stability. Action does seem a bit loose even when the tension cap is tightened all the way, but it is still very smooth and noise-free. The top rod length was fine for my uses, but

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Yamaha does make an extension rod, giving an extra ten centimeters.

Yamaha's *FP-910* pedal has a split footboard with an adjustable toe stop, plus a single expansion spring stretched downward. Tension is adjusted via lock nuts near the base. The improvement on this model is at the linkage which now uses a flexible synthetic strap wrapped around a half-disc. Height of the pedal will adjust via square-head set screws. This does affect footboard angle, but, I suppose, could be equalized by lengthening the strap. Beater distance can be adjusted by a fine-toothed ratchet found next to the spring holder. The pedal clamps to the hoop in one motion using a cam lever/plate. The plate can be set for different hoop thicknesses. Sprung spurs are at the pedal's bases. I found the pedal action to be much to my liking, having quick motion and a light feel.

ACCESSORIES

Yamaha has a wide range of accessories, allowing for set-up flexibility. The *CSAT-914* joins the parade of other companies' stand holder clamps. One end grips a stand post, while the other is used to hold a cymbal tube, tom-tom arm, etc. The *CH-7I2* cymbal holder can be used as either a boom or straight holder, since the boom arm is able to slide into the rest of the tube. It has a memory ring, a ratchet tiller and one adjustable height tier (two when used in its straight version). Any of Yamaha's 9 or 7 *Series* cymbal stands may be extended by using the *CSAT-912* dogbone. Being two half ratchets, one end fits on the tiller after removing its post half while the other accepts the half which was removed. Unfortunately, it only adapts to Yamaha ratchet tilters. The *CSA T-910* is a double cymbal holder, again utilizing the half-ratchets. This can hold two cymbals in line on one stand, or may be used for a stationary closed auxiliary hi-hat.

FINISHES

The *Recording Standard Series* drums (the *RS* models) are available in four finishes: black, white, red, and natural wood. However, the *Custom* line *(RC)* offers glossy hand-lacquered piano finishes. Yamaha did not have a complete *Custom* kit available for testing, but they let me see a few concert toms in the black piano finish. (This is the same finish as Steve Gadd's drums.) This is probably the ultimate in drum finishing! Not a plastic covering, but a black-gloss lacquer applied to both the exterior and interior of the shell. A great deal of labor must go into this, as it is truly flawless. If you've ever seen a black Steinway piano, then imagine drums looking the same way—really beautiful!

Pricing of the kit goes along with Yamaha's "System" idea. The kit as reviewed in the *Standard* finish retails at $2195; the *Custom* piano finish is $2495. There are options (at various price levels) for different sized bass drums, *7 Series* hardware instead of the 9 *Series,* drums and tom holder only, and so on.

Yamaha has hit on quite a great sound with the *Recording Series.* The drums themselves are perfect, and the hardware is well-designed. As their designation states, for recording, they are extra-clean They're equally good for live playing, too

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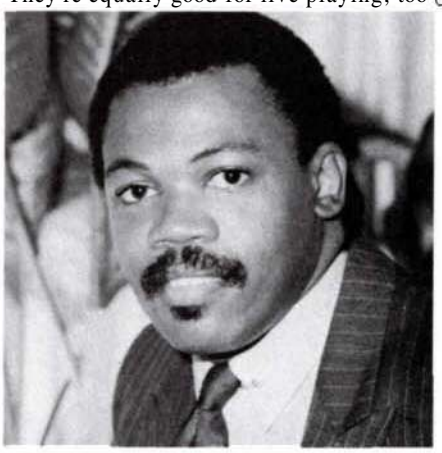

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Clarke continued from page 21

nouncer said, "And that, Ladies and Gentlemen, was the John Coltrane Quartet, LIVE," and all it was was Jimmy Garrison playing for 30 minutes because that was all the time they had! That's what they were getting into. Miles' band, and all of the bands including our band were playing long tunes. I built up that kind of endurance that I've never been able to utilize since then, outside of playing with Sonny Greenwich. Sonny was with John's [Handy] band, by the way. That's when I met Sonny. Sonny came down after Jerry Hahn left. So we all sort of grew up through that, where you played for an hour at a time, non-stop. That kind of endurance and that kind of intensity was very hard on audiences. You know, that almost marked the death of that music, because rock 'n' roll was so much easier for people to fathom after all that. But still, at that time we played the Fillmore opposite the Grateful Dead. It was the time when everything was a complete marriage of everything. Everybody was love, peace, groovy, and all music was welcome so that the Fillmore West was a night of truly multi-media. It was jazz and rock, it was Charles Lloyd and Jerry Garcia and the Jefferson Airplane and all those bands. It was all one big happy thing. It was a beautiful time and it was that kind of environment that, as I say, put something into my playing that I wouldn't have otherwise. But had I grown up in Canada, it wouldn't have happened.

BW: What hope do you have for the Canadian scene producing jazz players?

TC: It's a lot better now because of the fact that you can hear so much more now than you could before. I don't know ... it just takes time to grow up; the country has taken a long time to grow up.

BW: How did you get involved with the Fifth Dimension?

TC: It was after I had to go back to Canada. About six months later, the Fifth Dimension came along. Jim Blackley was the band leader at a club in Vancouver called the Marco Polo. The Fifth Dimension had been signed to play there, and they had just recorded "Up, Up and Away," which was their big hit. Their price had doubled from the price that they had contracted out to the Marco Polo for, but they decided to do the job anyway for the original price, just to get their experience and their act together. So they came to Vancouver and Jim was playing in the house band but they brought their own bass player and drummer. The bass player was Gerry Cheff who went on to play with Elvis and was a studio player in L.A. They were looking for a new drummer and they wanted Jim to go. Jim said, "No, I don't want to go out but Terry Clarke might want to." The bass player knew of me and the piano player knew of me, so I thought, "Well, this group is going to be hot." They were breaking new ground: it was a new sound and I thought, "I want to be up there." It was exciting; they really had a great stage show. So I went back on the road—they got me a work permit—and I plunged back into H-1 permits for another three years and kept getting extensions, because they had enough gigs that they could get me a permit from January to November.

BW: So they took you where?

TC: Everywhere—every state in the union, Europe, Hawaii, everywhere but Alaska. And that's when I became more politically aware. It was good for me musically, and I got to hear the Motown acts and was immersed in the black experience—I was in the minority. It was something that a WASP Canadian boy wouldn't otherwise get and it was an eye-opening experience. We travelled in the South and I got more hassle for having long hair in Alabama in 1968 than the Fifth Dimension did for being black. And we got thrown into the 1968 Democratic National Convention as supporters of Hubert Humphrey. That was right in the middle of Yippie time. We played a concert a block away from Rush Avenue where Jerry Rubin and the Yippies and the tear gas and martial law and tanks and guns and people were going crazy, and all this hysteria was exploding around us. And I thought, "It's about time I figured out what's going on." Because when you're in the middle of it, you better find out.

BW: How did the Fifth Dimension get aligned with a presidential candidate?

TC: I think it started from working with Frank Sinatra and somehow we ended up playing at the White House after Nixon got in.

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BW: Did you record with them?
TC: No. Well, we recorded at the White House and it's in the archives somewhere. We did record in Vegas. They always promised me that I'd eventually be recording, but they were locked in with Bones Howe who was locked in with Johnny Rivers. He used Larry Knechtel, Joe Osborn, Hal Blaine—the L.A. sound. If you used Hal Blaine on a session you were guaranteed a hit. Simple. He was the Steve Gadd of his day. So I was having to learn all his parts and heard all the rough tracks. Boy, were they rough. I remember getting the rough tracks of "Aquarius" and "Let The Sun Shine In." It was unbelievable—talk about fixing it in the mix!
BW: So you were just beginning to get exposure to the new recording techniques—layering and so forth. Did you want to do more recording?
TC: Oh yeah, I wanted to do it but I wasn't in the situation where I could. I'd done a little in Vancouver, pre-Fifth Dimension. I didn't even know that the Monterey Jazz Festival was being recorded when we did that album. The follow-up to that album was done in the studio, but it was a jazz record, you know, where they put up a couple of mic's. But as far as pop recording, I wanted to do it but I was just learning about it. I didn't have the kind of experience. I was doing everything live. It wasn't until I got here [Canada] that I really got into recording and knowing what it was all about. Anyway, the work permit ran out and Don Thompson had been writing to me and said that if I ever wanted to leave the group to come to Toronto and that there was lots of music being played. I didn't really want to. I thought I'd come here when my permit ran out and then apply for a visa and move to New York. So I went to New York before I came here and I used the connections from the White House gig to attempt to get a green card. I moved here after applying to wait out the year. The day I arrived here I worked a job. It was New Year's Eve with Guido Basso and Lenny Breau. The union freaked out. I shouldn't have done that. But I worked that night and I haven't stopped since. My plan was to move here, get a little apartment, get my Gretsch kit from Vancouver, play a little jazz and wait out my visa. All of a sudden I started getting calls for recording sessions. I think it was about three or four years later I realized that people thought I was American, and that I was a pop player. They knew nothing about the jazz thing. So I immediately started doing sessions, jingles, and I met Doug Riley and that led to Dr. Music and that led to working with Moe Koffman. All those pop albums came out of those Bach things [Koffman]. Dr. Music was a Joe Cocker Mad Dogs and Englishmen-type band with four girl singers, four guys, and a nine-piece band. It was big-time, get-it-on rock 'n' roll. We had some hits.
BW: So you came to Canada, by default, and there haven't been any dry periods?
TC: No. I had the feeling just before I moved here that something's up and everything seemed to pull me. It felt right and it was the first time I went with a real gut feeling. I arrived at the right place at the right time. I had something that was needed. There was a burgeoning recording industry happening and I was in on the ground floor. I did all the early films and lots of dates in addition to playing jazz. It was not planned that way. These things never are. Any kind of success you have is a combination of being at the right place at the right time and having the goods. I had obviously had enough experience to be able to go into any situation and do a good job because I had really covered the gamut in those five years in the U.S. I played the drums a lot differently than drummers did here.
BW: Can you describe that difference?
TC: It's just being a product of an entirely different musical environment than what was offered around here. You know, if you grow up in a vacuum you can't produce anything. You've got to be influenced.
BW: You seem to have a bit of a "nice-guy" image around here. Lending your drums to Marty (Morrell) when he was breaking into studio work, lending your Paiste hi-hats to a young drummer and getting them back cracked . . .
TC: Nice guys finish last!
BW: What about your adaptations? You helped these guys when they were new in town. Did playing in the studios come easy to you?
TC: Yeah it did, because of having played with the Fifth. I had built up a lot of power that I didn't have playing the sort of jazz I played with John Handy. I was using my body in two totally different ways, and hearing the drums being played totally different ways. What helped my adaptation in the drum sense was that if you tune a kit in a certain way, it's going to make you play a certain way. If you play a little jazz kit with the high bass drum, you're going to start playing that bass drum like a tom-tom, which was the whole point of that kind of tuning. That's what Tony was doing, Jack DeJohnette—those guys. Even after I moved here and started doing session work, at night if I went to do a jazz gig I would play it on my little Gretsch kit. Just hearing the sound, I reverted back to my other self. If I'd go in the morning and I had my big drums, with the blanketed bass drum, etc., you can't move quickly around that, so I'd play a different way. It's the expanding self, you know; all these different parts of me were being utilized.
BW: Studio work has changed. You know, take an early '70s album and you have a snare drum reasonably tightly tensioned with maybe Jim Keltner or Gary Mallabar, and then late '70s the same guys with everything tuned sloppy.
TC: Yeah. This is a funny story: Jim Keltner followed me into John Handy's band. Jim Keltner was a jazz player. Jim Keltner, Bobby Hutcherson and Albert Stinson all lived together in L.A. When I had to leave, Handy had to get a replacement and Jim Keltner was the drummer. Later he got hooked up with Delaney & Bonnie and totally changed his playing. But the best players were originally jazz players. They have that kind of musicality and command of the drumset that really helps in those situations so that they bring a whole different feel to it. Harvey Mason is another good jazz player. Charlie Watts was a fan of mine once; he wanted to hear the John Handy Quintet. He's a jazz fan. We worked in Bracknell in England, once, and the band that followed us was a swing, "Blues and Boogie Band," they called it, and it was Jack Bruce on acoustic bass and Charlie Watts on drums! He had a ride cymbal and his Chinese cymbal and he didn't play his hi-hat once. The best big-band swing you'll ever hear. Strong, really powerful—I mean, nothing in the fast department—but he really has a great feel. He originally played with Ben Webster and all those guys around Europe. Which makes him the best rock 'n' roll drummer there is. When you hear him play you don't hear a trace of that at all; it's as if that's his other self. Again, it's like almost compartmentalizing yourself.
BW: You know, there's an awful lot of interest from young players writing to the magazine, inquiring about how to get into the studios. I think it's becoming abundantly clear in interviews with, say, Keltner, yourself, that you play the *music* first. There is no typical studio player or formula.
TC: Right, I never set out to do that. It was a by-product of what I did. I had something musical to offer that, fortunately, also happened to work in a studio situation. But if I wasn't playing at night and at live gigs I wouldn't bring anything into the studio. I wouldn't have anything to offer. That's what I'm saying—I'm the sum total of my experiences and all of those experiences can be utilized in so many different ways. One of them is the studio, one of them is big band, one is Latin things. Paulinho Magales taught me Brazilian music and I taught Paulinho how to play jazz drums. It was a nice exchange. It's all music to me, and it all has a groove and your job is to get that groove going.
BW: You've been quoted as saying that the whole idea of playing is to make every note mean something, and that the challenge is to do as much as you can with what you have.
TC: Yeah, well I found that out when I broke my arm. [laughs] Jake Hanna heard me in San Francisco playing with Jim Hall and I had my arm in a sling. Jake always has the greatest lines and he comes up after and says, "Man, you sounded great with one arm broken; if you break the other one you'll sound twice as good."

Having a lot of chops and technique can almost be a cop-out because you can jive your way through. It always takes me back to

continued on next page

the most important thing, which is time. Jim Blackley always said this about my playing (he has always been sort of prophetic), "I think you're going to end up being a fairly simple drummer." And it's turning out that way. Gradually, as you get older and play enough, you know what not to play. Observing the silence. You know, silence was there first; music came later. Ed Bickert is the classic example. Everything he plays is absolutely right. You're always satisified because he found the ultimate; it's the Zen of it, finding the exact right thing. If I can play one note in the right place it will mean much more than 33 notes. All that would do is dazzle the people who are dazzled by fast technique. The prime directive is to play the most musical that you can, and the most simple, and what's right for the situation you're in.

BW: Speaking about time, there is a real commitment in the studio to metronomic time. Did you have to come to grips with that, the notion of time being more elastic in your jazz background?

TC: That wasn't much of a problem. Contrary to what other musicians might think, it's not only the drummer's responsibility for the time; it's everybody's responsibility. You can have great time, but if the bass player's rushing, or the guitar player is dragging or playing too many notes, it's going to really make things bad. It's the group time that's the most important; you have to make sure you're playing with a good bass player who's well aware of what the drums are supposed to be doing. The studio can do that for you, but it's going to be a lot easier if you can get that together on the floor, without a click track, EQing, and all sorts of effects. If you can do that right off the floor it makes the engineer's job easier.

BW: Fluctuations in time as opposed to strict metronomic time can be exciting.

TC: Well, if you listen to the metronome, it doesn't swing. It's just a machine, but if you play along with the metronome and add your human thing, all of a sudden it's going to swing; it's going to have a lilt to it. So it's possible to really get with the click track. That doesn't bother me anymore. I've sort of noticed the general public's collective time-feeling: if you had an audience in Maple Leaf Gardens, say fifteen years ago you'd have everybody clapping on one and three. You can now go into a concert and have four thousand people clapping on two and four, and it feels great. Recording techniques have improved the time feeling of people generally. People dance better, clap better. There's no black and white music anymore, it's all overlapping. Everybody has good time now, and has a better time playing good time! Disco music was important; it brought it all down to the quarter note, which is where it all is anyway. The quarter note is the pulse. It's what you should be thinking about when you are playing. That's all you should be thinking about. If I can play four quarter notes in a row that are perfect before I die, I'll be glad, you know. That's the simplicity of it. When the time is that good then the music can happen. If you have a click track—fine. A lot of good records are made with click tracks, but there are a lot of drummers who don't need a click track, and those slight variations in tempo feel good in some situations.

BW: Have there been takes where you've been unhappy because you've rushed or dragged fills?

TC: Oh yeah, but they'll keep it because the whole thing will feel good. Some people would go crazy and say, "Well, I'm not going to let that go; I've got to overdub a fill that's perfeet," but you have to consider studio time and how much time you've got to devote to that. Wayne Shorter did several takes on the saxophone solo in "Aja," whereas the rhythm track was done in one take. Duke Ellington never took a second take. Music should be spontaneous; music is one-time-only as far as I'm concerned.

BW: So in the studio and live, then, what's your realm of activity, today, yesterday, tomorrow and next year? What have you done and what can you expect?

TC: That's just the thing—I never know what to expect. I mean, I'm doing a Miss Piggy special next week and a Maureen Forrester album on Monday and Tuesday. I played with Red Skelton last week and I'm doing a semi-legit Claude Boiling-type album with a trumpet player (funk meets Bach preludes). I don't know what it's going to be.

BW: What's an average busy day?

TC: A busy day would be like tomorrow: I do a TV special from ten in the morning until 6:30, and work with Ed Bickert at night, which will really round out the day. I can remember having to do the Bobby Vinton show from 9:00 in the morning until 8:30 at night and then having to go to work at Bourbon Street with Victor Feldman. I went home, had a shower, had a coffee, went on the bandstand, and Victor Feldman started playing, and within eight bars it was morning! I was a new person. Victor Feldman is a master—talk about time! It was so hot, and so good that I left the club that night with more energy than I began the day with. That's the power of good music.

BW: Speaking about piano and vibes, do you get any calls to do percussion?

TC: I've done some percussion. I do a few timpani things here and there. But there are so many good practitioners of that sort of thing around here that it's not really required.

BW: Let's talk about equipment then, if you don't mind.

TC: Might as well, everybody else does. I played Gretsch first with Jim Blackley, who used to sell Gretsch in Vancouver. Then I got to San Francisco and coupled with John Handy, and somebody hooked me up with these new drums called Camco. I said, "Oh yeah, you mean the people who make the pedals?" and they said, "Yeah." So I went down to L.A. to Bob Yeager's Professional Drum Shop and picked up this kit and immediately thought, "My God, I don't have to do anything." They sounded great right away. The drummer with the Temptations—remember a guy named Mel Brown?—took over the company for a while. Anyway, when I got the Camcos I got the Paistes. Then they sent me a set of Camcos from the factory when I came back across the border with the Fifth Dimension, and again they sounded gorgeous right away. After Camco changed hands, I went with Ludwig because I wanted to get some kind of endorsement. Nothing ever came of it, but I got a nice Ludwig set—a great Ludwig set—which I use to this day in the studio, which is the engineer's dream. As a matter of fact, Jim Keltner came up to do a session and asked for my set—he knew about that set. It's 14 x 22, a 13 and a 16. I didn't even switch to a third tom until 1973 when I got an 8 x 12. That 14 x 22 bass drum is a dream in the studio—it's so fat. The 16 x 16 floor is fat; everything's fat. Well, you can hear it on a couple of Moe Koffman records and on the first direct-to-disc Boss Brass. On that record, I used two Slingerland concert toms and the Ludwig kit. I use mainly *Ambassadors.* Now I've got a black dot on the 18" Milestone which you saw last night, and it really sounds nice. And I've kept it on the batter head with the *Ambassador* on the outside. So I mainly use *Ambassadors* and *Diplomats.* On my snare drum I try and use a *Diplomat* on the bottom. If it doesn't break, I'll keep it. Oh yeah, and I use the metal snare with the Ludwig.

BW: The 400?

TC: Yeah—the Ludwig classic. The snare drum has the bite and the depth, and the warmth comes from those wood drums. I tried using the Milestones to record for a while. I traded in my 20" and got a 22"—I've got a 16 x 22—but what I've really found is that the Milestones are the greatest drums for live playing. I've two kits: a gig kit—16 x 22 bass drum, 12 x 9, 13 x 9 and 16 x 16—and the small kit I've got which is the 10 x 9, 12 x 9, and 14 x 15, so I can mix and match. With the Boss Brass now I'm using the 16 x 22 bass drum with both heads on with muffling, the 10 x 9, the 12 x 9, and 14 and 16, so I'm using four toms and four cymbals. The Milestones are good for TV too, for live TV. Like *Nashville Swing*—I was even using the *Synares* on that show. For the little jazz gigs I'll use the 18 x 16, the 10 x 9, 12 x 9, and 14 x 15 toms, and the Camco snare—the "brown bomber"—14 x 5. I've got three of them, actually, a brown one, a light one, and a deep one, and a Ludwig deep one which I'm going to start using more. I got some antique metal snare drums which I should show you, from 1920, from Frank Ippolito. Old Jo Jones saw me take one of these snare drums. He's so funny. He said, "Man, if you can play that drum . . . I'll give you a year ... if you can play that drum, I'll

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BW: Last night you told me you were fed up with buying shiny cymbals and that from now on you were going to stick with the old green ones.

TC: That's right, the green ones are the best!

BW: What do you look for in a cymbal?

TC: Well, they're all gold to me now. I've gotten to the point where I've got enough for every situation so I don't go around looking for used ones, or new ones unless I've cracked one or absolutely have to have something. I bought an A. Zildjian recently, an 18" crash, for a bright, live sound for big band. Very loud. But if I see a great, old, used K. or a really good used cymbal of any kind . . .

BW: I've seen you use a lot of K.'s.

TC: Yeah, I guess it boils down to K.'s for small live gigs and some jazz recording, and then for basic, studio and all-around situations I'll use A.'s. and that Paiste *602* swish, a heavy A. Zildjian ride, an 18" crash, and 14" A. Zildjian hi-hats I got 15 years ago and they sound fantastic.

BW: You've been shown several times in the magazine as a Milestone user. Are you an endorser, or does it work that way?

TC: No, Michael Clapham was a student of Jim Blackley's after me, and he always wanted to make a drum. When I was with Dr. Music in Vancouver in 1972, he brought a snare drum out to me—a prototype Milestone, black, fiberglass snare drum—and said, "Here, try it." I thought it was great and told him if he ever made a set to send me one. About seven years later I ordered a kit, never thinking I would get them. At the MEAC convention a few years ago somebody said, "I saw your kit." So I went out to look at my kit. I had tried them downtown and they were good. It wasn't that the guy was a friend, it's just that I love them, regardless of any agreement I may have with them. I'm not going to play them unless I like them.

BW: How do you tune the snare for the studio, sloppy?

TC: Yeah, I tune the top head sloppy. I spend a lot of time tuning in all situations. It's something I started with my very first kit that my parents got me when I was twelve years old. Immediately something was wrong, so I took the time to find out. Half of your sound is the sound of your drums. Ultimately it's the drummer but the drums have to sound musical. I'm convinced that there are guys who have the ability to make a bad drum sound good. Elvin Jones has the ability to make an 18" A. Zildjian ride sound like a 20" K. Zildjian sizzle, by the way he plays it. At this point I think I have my own sound.

BW: You played Elvin's drums when he was with Coltrane. Could you make them sound like Elvin did?

TC: No. I played Tony Williams' drums too. When I played Elvin's drums I was in such blind terror. I remember everything was so wide-open. Everything felt so loose and wide-open. Tony's played my kit too. It's interesting: they can make my kit sound the way *they* sound. Roy Haynes sat down at my kit once in Boston and got that snap, crackle sound out of the snare. Elvin sat down behind my drums, and after about twenty minutes had lowered the pitch of each drum about a tone! And Tony's kit—he had that beautiful K. Zildjian cymbal that started everybody looking for old K.'s because he got such a good sound, but after playing it, I realized it wasn't so much the cymbal as the way he played it. He has that wrist snap to his playing. I couldn't get it. Back in '65,1 sat down behind his kit. It was like being behind my own kit. We sat exactly the same height; everything was set up close together so it was easy to get to with very little effort, which is the whole point. And that cymbal was very hard to play—a real garbage-can lid.

BW: You don't use plastic-tipped sticks do you?

TC: I did until I got here, and Don Thompson turned me on to Kirkwoods. Those sticks were so perfect. Billy Cobham got a bunch, Shelly Manne flipped out over them, everybody who tried them loved them. His quality control was such that he would hand match every pair.

BW: They're back now, apparently.

TC: I've heard that. I'll have to check that closer. Then Powertip. Tom Patterson decided to make the ultimate stick. The grooves in the stick feel good. I'd rather break wood tips than use plastic. I'd rather go through a dozen. The old ones are great for kindling.

BW: What about future goals? What about live playing or fronting a band? What would you do if you had your druthers?

TC: I'd play with my druthers-in-law, that's who I'd play with. You know them? Rob and Dave Piltch—best bass player in the world. Fronting a band is like breaking your arm: it puts the same kind of responsibility on you which makes you actually play better. The few times I've been leader, I've played better.

BW: How long did you actually play with one arm? You really lost complete use of the arm?

TC: I played with one arm for five weeks. One arm and two legs. I was playing with Jim Hall, whose music doesn't require a lot from the drummer but requires the *right* things. It was the perfect job to be on. Besides, I had all those people carrying my instruments. But it's something about that kind of responsibility which makes me play better. It's like playing without a piano player—with just bass and a horn. In trying to make up for the piano player not being there everybody plays more thoughtfully. Sometimes in a big band you can kind of lay in the weeds, but with two or three people you're more exposed. So I should do that more often where I have to direct the flow.

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by Doris Green

"Sheet Music" for African Instruments

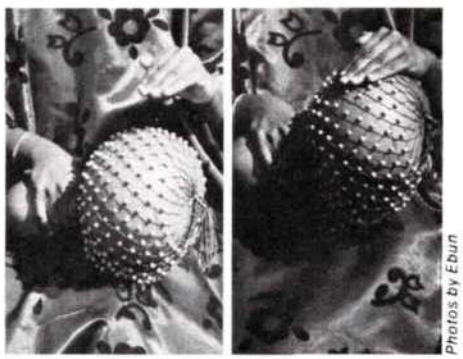
Musical notation means nothing to the average African musician, be he a griot, jaly or ayan. The African musician learns to play music through an oral tradition handed down from one generation to the next generation by a mouth-to-ear process. The principle ingredient of this oral system is called drum onomatopoeia, the vocal immitation of a sound, which reinforces the rhythm. Consequently if you ask a West African musician to play "konkolo," he will play the rhythmic onomatopoeia—kon ko lo kon kon ko lo. In western notation this rhythmic pattern would be written:

When learning music, an African musician does not have the benefit of sheet music to read the rhythm. The "konkolo" expression (and its variations) is a popular musical rhythm played throughout West Africa. An African musician would learn this expression for each instrument of the ensemble. Looking at a Ghanaian (Ewe) musical ensemble, the first two instruments the musician would learn to play would be the bell and the rattle—the Gangkogui and the Axatse.

The bell is a double bell called *Gangkogui,* and is made of iron. It has two tones; the upper bell is the high tone and the lower bell is the low tone. It is held in one hand with the thumb and forefinger around the handle of the bell. The bell is externally struck with a stick.

Photo by Ebun

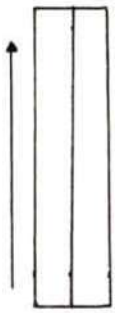
The rattle is a single gourd rattle called *Axatse.* It is encased in a network of beads, and is played in an upward and downward motion, striking it against the thigh and the hand. The onomatopoeia for the Axatse would be "Pa ti pa pa ti pa ti pa ti pa pa." When "Pa" is recited the player strikes the rattle against his thigh. When "Ti" is recited, the player strikes the rattle against the palm of his hand.



Photos by Ebun

The rattle rhythm complements the rhythm of the bell. The bell plays "kon ko lo kon kon ko lo" while the rattle plays "pa ti papati pa ti pati papa." The problem with using western notes to write the onomatopoeia of African instruments are numerous. Therefore, a system had to be created for African instruments whereby Africans could communicate their music in writing to each other, regardless of their cultural differences.

The author has created a notation system designed primarily for African musical instruments. It is called Muziki Wa Kiafrika which means, in Kiswahili, "Music of the People of Africa." The system is based on onomatopoeia of and symbols for the instruments. A vertical three-line staff is used, which represents the instrument. It is oriented to a center line which divides left from right. The left column means the left side of the instrument. Consequently, notations within this column indicates that it is to be played with the left hand. Therefore, notations within the right column are to be played with the right hand or the right side of the instrument. The staff is read from bottom to top and each instrument is identified at the beginning of its staff.

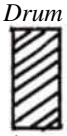


When an instrument is played, it produces a sound. This sound is represented by a symbol. The basic symbol for all sounds is the rectangle.

The rectangle is subdivided to represent timing.

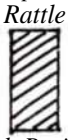
Different shadings and designs within the rectangle indicate the position or pitch of an instrument. Each category of instruments has its own symbols to represent it.

Membranophone
Drum



High Tone

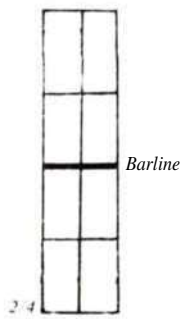
Idiophone
Rattle



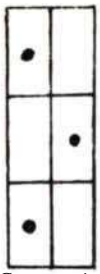
High Position

Staff

The staff is divided into measures by a horizontal bar line through the vertical staff. The meter of the selection is written to the left of the staff at the beginning. Graph paper is used for correct representation of rhythm.



Symbols placed on the staff one after the other are played sequentially. Symbols written side by side are played simultaneously.



Consecutive Action

Simultaneous Action

Rattle

The single gourd rattle is played in an upward and downward motion. The motion is the same whether the rattle is played against the thigh and hand (Axatse), or between both hands (Sakara). The syllable for an upward motion is called "Ti" and its symbol indicates a high or upward position, as it does in dance notation.

The syllable for a downward position or motion is "Pa" and its symbol indicates a low or downward position by totally shading the rectangle,

Sample

Bell

The syllable for the low tone on the double bell is called "Ting." It is represented by this symbol.

The dark shading represents a low tone just as dark shading represents a low level of labanotation. The syllable for the high tone of the bell is called "Go." It is represented by the symbol shown below.

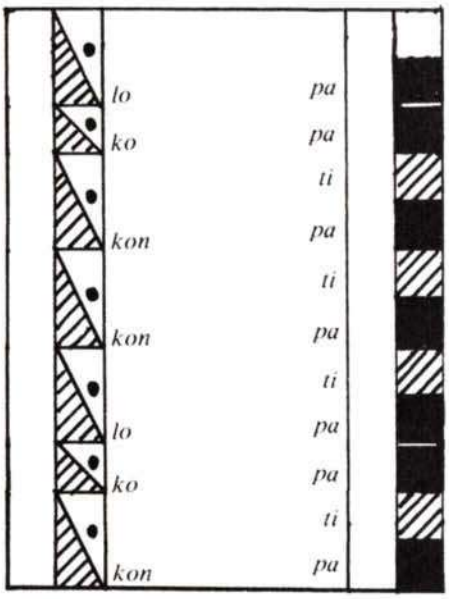
The bell is played by striking it with a stick. The stick is indicated by a small dot placed within the aforementioned symbols.

The symbols for playing the bell with the stick are shown below.

High Tone Stick

Low Tone Stick

"Konkolo" is a popular rhythmic pattern used throughout West Africa. Following is a sample of both the bell and rattle playing the "konkolo" rhythm.



Once the reader learns the above rhythm thoroughly, he will be well on his way in playing African music as this rhythm is used widely in West Africa.

Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs, cowbells, rubber feet, temple blocks, tambourines, drum keys, mallets, pop gun, snare drum stands, Roto-toms, mufflers, crotales, tuning forks, brushes, cases, ratchets, congas, music stands, metronomes, sistrum, almglocken, tabors, maracas, stick totes, sirens. REALISTIC ROCK–Appice, COOKBOOK–Pickering, RUDIMENTAL JAZZ–Morello, RHYTHMIC ANALYSIS–Albright, PROGRESSIVE STUDIES–Gardner, FUN WITH TRIPLETS–Rothman, PORTRAITS IN MELODY–Cirone, TRANQUILITY–Houllie, SUITE FOR SOLO VIBRAPHONE–Lepak. Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs, cowbells, rubber feet, temple blocks, tambourines, drum keys, mallets, pop gun, snare drum stands, Roto-toms, mufflers, crotales, tuning forks, brushes, cases, ratchets, congas, music stands, metronomes, sistrum, almglocken, tabors, maracas, stick totes, sirens. REALISTIC ROCK–Appice, COOKBOOK–Pickering, RUDIMENTAL JAZZ–Morello, RHYTHMIC ANALYSIS–Albright, PROGRESSIVE STUDIES–Gardner, FUN WITH TRIPLETS–Rothman, PORTRAITS IN MELODY–Cirone, TRANQUILITY–Houllie, SUITE FOR SOLO VIBRAPHONE–Lepak. Woodblocks, chimetrees, cuckoo call, drum sticks, timpani sticks, cymbals, leg rests, bongos, gongs,

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Warming Up continued from page 23

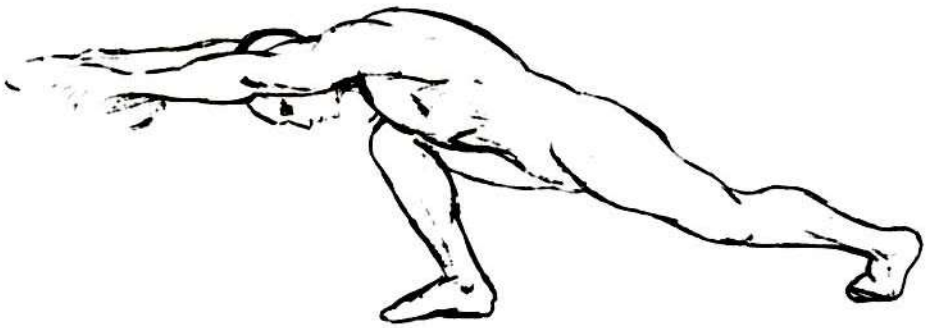
minute stretching period, so it's both easier and quicker than your pre-show warm-up.

The purpose of cooling down is to let you adjust slowly from the excitement, pressure, and exertion of performing. Towards the end of the last set, your heart will be pumping a lot of blood in order to supply your muscles with oxygen and nutrients. Your adrenalin will be zooming! The problem is that if you stop playing and plop down into a chair, all the blood hurriedly pumped to your muscles will stay in your veins, since the muscles won't be helping to "push" the blood back to the heart. This can make you feel dizzy and nauseous, and make driving home from the gig uncomfortable or even dangerous. The surplus of adrenalin can also make you agitated and restless. Some static stretching will both coax the stale blood back into active circulation, and use up your abundance of adrenalin.

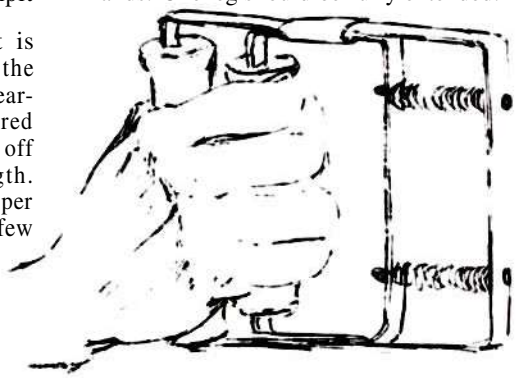
Your cool-down routine should pick up where the performance left off. In other words, you'll first do the more strenuous stretching, and then slow to relaxing, easy stretches. Several of the *W Fantastic Drumming Warm-ups* can be used to cool down. Start with squats, and then do the stretch, back twist, flexor stretch, and the finger stretch.

Take particular care of your feet and lower legs, especially if you play forcefully. Some drummers develop enlarged, protruding veins in the shin area due to pressing so hard on the foot pedals. A nightly massage after playing will help prevent this condition. Massage *up* from the ankle to the knee, concentrating on relaxing the extensors, tibialis and calf. After rubbing the leg, grasp the foot and massage along the sides, between toes, and on the bottom of the foot, with emphasis on the ball of the foot. Then when you shower or bathe, rub the bottom of the feet with either a shower brush or loofa sponge.

7. *Reverse deltoid stretch.* With the stool behind you, grasp each side of the seat and step outward, until your body is straight, legs unbent. Hold for 20 seconds, and repeat after a short rest.



8. *Deltoid stretch.* This position, held for 20 seconds and repeated, stretches the large deltoid shoulder muscle, and the latissimus muscle underneath the armpit and around to the back. Pressure is on the legs to support you in this position, not the hands. One leg should be fully extended.



9. *Hand Grip.* By now your heart is warmed up, so it's time to strengthen the extensor, flexor and hand muscles we earlier stretched out. This hand grip pictured is versatile, since you can add or take off tension springs to suit your strength. Squeeze three sets of 15-25 repetitions per hand, at a tension that makes the last few pulls hard for you.

10. *Squats.* "Squats are your second heart," an exercise authority once told me, and he was right. You'll feel a light sweat break just after these, and you'll be ready to play through your rudiments. Go down as far as you can, arms raised for balance, and then stand straight up. Two sets of 15 is sufficient. Keep the stool next to you for balance if needed.

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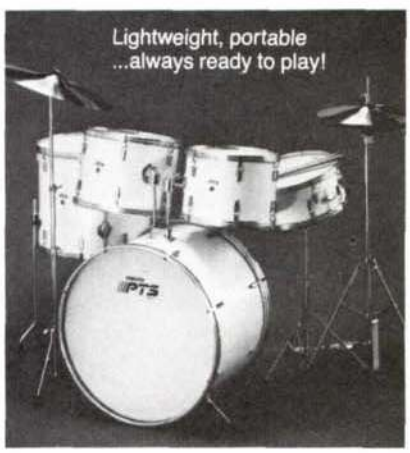

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Ken

Photo by Lissa Wales

"I'm real thankful for where I am. I'm going to keep doing this gig as long as I can get something out of it mentally and musically. I hope I can play rock'n'roll forever."

That's not the sort of thing one would expect to hear from someone with a background in classical percussion; someone whose credits include a B.M. degree in Music Performance and a Performer's Certificate from Indiana University, a First Place award in a concerto competition (on marimba), summers spent at the Aspen and Tanglewood festivals studying with teachers such as Vic Firth, George Gaber and Arthur Press, and performances under the batons of Leonard Bernstein, Aaron Copeland and Seiji Ozawa. But Kenny Aronoff, drummer with the John Cougar band, has those very credentials— and a few more besides.

Kenny's first involvement with music was humble enough, however. "When I was in the fifth grade, I played my first gig with a snare drum and a cymbal. We played at a Grange meeting at the local town hall. There must have been about ten people there—mostly the parents of the kids in the band. The name of the group was The Alley Cats, and our theme song, of course, was 'Alley Cat.' That got me going because I realized that I liked to perform."

Throughout grade school, junior high, and high school, Kenny continued playing in various bands—usually rock'n'roll or r&b. But his parents were making sure that he heard other types of music also. "They let me play whatever I wanted to, but they were trying to say that there was more to music than just the Beatles. They were always trying to get me into classical music and jazz. Dad was the one who turned me on to Coltrane and Dave Brubeck. Or then Dad would say to me, 'Kenny, you want to hear something really neat?' He'd put on Ravel's *Bolero* and say, 'Listen to *that'* When I was little they'd take me to hear people like Ella Fitzgerald, Buddy Rich, and they'd take me to Broadway shows. They were trying to 'culture' me.

"My biggest influence in high school was Arthur Press. I had a friend who was studying with him, and I thought, 'What the heck, I'll study with this Boston Symphony guy.' So I went with my friend to his lesson, and Arthur said, 'Hi Kenny, what do you play?' He had timpani and mallet instruments sitting there, so I said, 'I just play drumset.' He put on a Blood, Sweat & Tears album and said, 'Sit down behind the set and play a bit with this.' I couldn't keep with the record very well, and he looked at me and said, 'YOU DON'T HAVE ANY TIME!' He sat down behind the set and blew me away. I'll never forget that; this guy was an orchestral player and he was *smokin'.* He was so funky and so hip and his time was so good. So I started studying. We didn't work on drumset. We went back to quarter notes and 8th notes, and Ted Reed books and *Slick Control.* We worked on reading and syncopation, and slowly and surely—and painfully—he got me into mallets and timpani. I was fighting it but he really opened up the doors for me.

"When it was time to go to college, I decided I wanted to be a music major, so I got into the University of Massachusetts where I studied with Peter Tanner. He pushed me hard and made me do a lot of things, and so I became real good. But then I went to the Aspen Festival the following summer with all these Julliard kids, and man, *everybody* was better than me. George Gaber was teaching there that summer, and he was so hip and so understanding that I told him that I wanted to come to I.U. [Indiana University] and study with him. He said, 'You know, you're just going to be one of a hundred percussionists there.' I said, 'I don't care.' I auditioned, got in, and spent four years at I.U. The thing about I.U. is that you get to play a lot. They have bands, orchestras and various ensembles, including jazz bands. I was playing timpani, bells, percussion—the whole thing. And I kept the drumset going the whole time. I won the I.U. Concerto Competition on marimba, and I played the timpani part to the Bartok *Sonata for Two Pianos and Percussion* on my senior recital. I also did a jazz drumset piece on that recital. They tried to tell me that I might not earn the Performance Certificate—which was a high award—if I did that piece. But the drumset is part of music so I did it, and I still got the Performance Certificate."

The summer before he graduated from I.U., Kenny went to the Tanglewood Festival, summer home of the Boston Symphony, and there he studied with Vic Firth and Arthur Press, and played under Leonard Bernstein, Gunthur Schuller, Aaron Copeland, Seiji Ozawa and Arthur Fiedler. He found that working under all of those great conductors was beneficial to him. "It teaches you to be able to work with somebody and to be in a situation where you just do what you're supposed to do. Working with John Cougar, he's like a conductor. He doesn't actually conduct, but he's the guy who wants something; he, in his own way, is trying to get something out of people. And that's what Bernstein and Ozawa are trying to do. They're all looking for something and I've got to come up with it."

After leaving I.U., Kenny went back to

by Rick Mattingly

ny Aronoff

the Boston area where he studied with Alan Dawson for a while. He then went to New York and played with a funk band, and studied with Gary Chester. At this point, he decided that he really wanted to play drumset with a good band. "I went back to Indiana and started a band. We invested a lot of money, lived in a house together for two years, rehearsed and wrote songs. But we knew nothing about the music business as far as how to get a record deal. We just tried to play as many clubs as possible and thought that we would eventually make it. After three years I was ready to quit the band and move back to New York City.

"Then a friend of mine told me that they were looking for a drummer to play with Lou Rawls. I called the manager and he said, 'Fly out and we'll audition you.' I got all the albums and practiced them and I had to leave the next day. A few hours before my flight, I stopped in a restaurant to eat. After I finished, I started to jump up to go to the airport, but I said to myself, 'Just sit down and cool it for a minute, man. Digest your food.' Had I not done that, I would not have run into this girl I knew who came into the restaurant a couple of minutes later. I told her I was going to L.A. to audition for Lou Rawls and she said, 'Do you know John Cougar? He just lost his drummer.' I walked out of the restaurant with her, right to a pay phone, called and said I wanted to audition. He said to call back in a week. I went to L.A. and auditioned for Rawls, but there were a whole slew of drummers auditioning, and one of the others got the gig. I went back, called again, and was told to learn some stuff from Cougar's albums. Then I auditioned for them and they took me."

And so, having landed a gig with John Cougar, Kenny's problems were over, right? *Wrong.* "We started practicing for the album that was coming up in five weeks *[Nothing Matters and What If It Did].* All of a sudden, I'm in this rock'n'roll band. I went from using a fusion set-up with a lot of drums and cymbals to using a five-piece set with only three or four cymbals. That was a big change for me. It was a much different philosophy of music. It's all based on groove and backbeat. Joining the Cougar band was a real heavy thing for me because I didn't understand the language. The guys in the band were working with me and giving me ideas, and I was going home and practicing as many hours as I could. We'd have a four-hour rehearsal during the day, another four-hour rehearsal at night, and in between I'd practice every hour I could. I was so far behind, but I wanted to be on that album.

"They wanted me—their own drummer—to be on the album. When you get a studio drummer in to play, I don't care how good he is, it's not going to sound the same as if you have a drummer who has been working with the band for a while. That drummer becomes an integral part of the personality of that band. Well, it ended up that it just wasn't happening. After one day in the studio, I got axed from the album. The feel wasn't there. Also, I had never recorded a big album, and there was a lot I didn't know about recording and about tuning the drums."

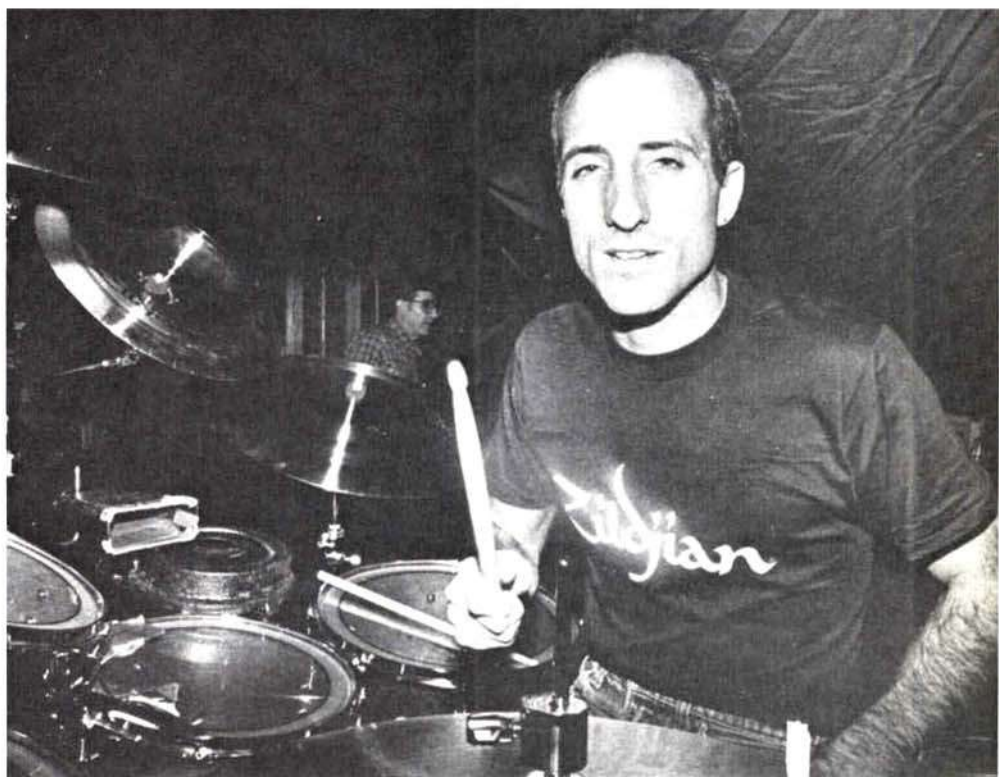
An experience like that can be devastating, but Kenny was determined not to be conquered. "I hung around the studio for about four weeks. It was real hard to watch another drummer play my parts. At one point they rolled in a set of vibes, and they were going to let the piano player play them. I was sitting there thinking, 'I can't believe this. I've studied these things for years and they're not even going to let me play.' But then the piano player said to the producer, 'Man, this guy can play vibes. We should let him do it.' So I got to play vibes on that tune ["Ain't Even Done With the Night"], which ended up being the hit single from the album. And then I played some percussion overdubs. It was hard being there, but I learned a lot about recording.

"Then I went home and practiced my ass off. I was practicing six, seven, eight hours a day, learning to play like a rock-'n'roll drummer. I had to apply a different grip, different pressure, I had to reposition my weight—everything. I had to learn to play with power and yet be relaxed. I practiced to lots of records—just simple rock-'n'roll things—and concentrated just on grooving.

"It makes me laugh to remember that when I was in college, I wouldn't listen to what was on the radio. It had to be bebop, or good fusion, or classical. If my girlfriend would turn on top-40 radio in the car, I'd turn it off. Now I'm making my living from this, and I love it!

"But I think you've got to go through all

continued on next page



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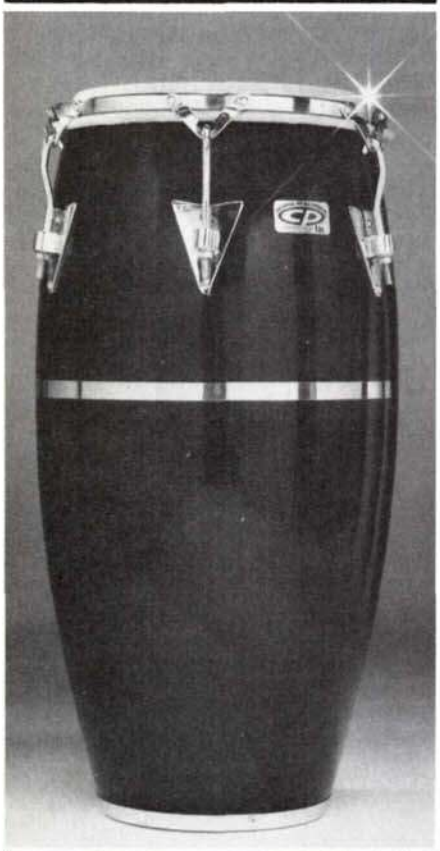

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that stuff. When you're young, you're into the licks and the flash and the technique. You've got to go through that. Eventually you settle into things like making it feel right. I mean, playing '2' and '4' with personality is so important. But when you're young, you're not thinking about personality. You're thinking about how you look, and how you dress, and girls and parties. You have to mature and get tuned into yourself and learn how to put that on the drums. It's real hard to learn to focus on feel and groove, and I think it's a continual process."

One thing that Kenny learned was that he could change the whole feel of a particular beat simply by reversing his hands. "This band plays pretty traditional rock-'n'roll, and it doesn't call for a lot of drums. I wanted to come up with something new to keep myself from getting bored, so I started practicing things backwards, with the left hand on the hi-hat and the right hand playing the snare drum. Then I went in one day and John was playing the song "Hurts So Good" for the first time, i started playing a beat to it and John stopped and said, "That's a great beat. Use that beat for the song." John didn't realize it, but that was the same beat I used in a lot of the songs. But the difference was that I was playing it with my left hand on the hi-hat. My left hand has a sloppier sound on the hi-hat compared to my right, and that gives it more of a laid-back feel. That was the difference that John heard. Now, I play about half of the show left handed, and it gives two different personalities to the music."

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Another thing that Kenny discovered is that how a song feels depends a lot on how the musicians themselves feel at a given time. "One thing that's hard about getting a band to click together is that everybody's different. You might feel up one day and down the next. Everybody in the band is like that. Some people are more consistent than others, but people depend on the drummer to always be a certain way. So you've got to learn to channel what you feel and make it basically feel the same way every day. If I feel hyper today, I have to sit on the beat. If I feel mellow, I have to push it so it basically sits at the same tempo. I use a *Dr. Beat* onstage to check my tempos at crucial moments.

"It's a real interesting thing. I can play the same tempo everyday, but if I'm feeling mellow, the feel is going to be a little more laid back and it may *appear* a bit slower. But it's just the feel. John may come on stage fired up, and he'll look at me and say, "Man, it's too slow!" It might be right where it should be as I look at the metronome, but he's feeling up and so it's feeling too slow to him. Another day he'll say it's too fast because he might be feeling more relaxed. It's the same thing with me, and with all the other guys in the band. But John's the one who's out front; he's the one the world sees. So we've got to cater to hisneeds."

Having found out—the hard way—that schooling doesn't always prepare one for the real world, Kenny is understandably concerned about what is being taught these days. "I think a lot of schools don't make you aware of what's going on out there. They don't teach rock'n'roll, they don't teach studio playing, or how to do a jingle. Like anything else, you have to constantly evaluate what's happening out there in the world. The options are changing all the time and the schools have to be on top of that. I'm not saying to forget the classics and just concentrate on rock'n'roll, but they should have a lot of stuff going on. To be a good studio musician you've got to play Latin and classical and rock and jazz and funk, and it goes on and on. That should all be taught.

"When I was in school, I was all caught up in technique and reading. From being in this band, my time is much better and so is my feel. If I could study with Vic Firth now, or Arthur Press or George Gaber, I'd be a better student in that I'd put more into playing music, and not just reading notes. I hope that I can play in an orchestra again sometime. I think I'll have a better feeling for the whole thing.

"I've learned a lot about recording and the studio from being in this band, and someday I'd like to be doing studio work. That's what I think my background will help me with, in the long run. Classical

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training helps make you aware of the instrument. People don't realize that even with something as simple as a tambourine, there's a right way and a wrong way to do it. They think that anybody can play these instruments; all you have to do is pick 'em up and hit 'em. Well, anybody can *hit* them, but not everyone has the awareness of these instruments to go after the best sound. You don't have to shake a tambourine all over the place. You can hold it in front of a microphone and shake it within a six-inch diameter and get a much better sound. And then there's the triangle. Everybody thinks, 'What's so hard about triangle?' But there are a lot of considerations. There's a certain place on that triangle where it sounds good. It takes time to find out which triangle to use, what beater to strike it with, where to hit it, and how to hit it in exactly the same place every time. And you don't have to hit it hard. Hit it soft, with the right mic' on it, you know? So those are things my classical background has helped me with, and hopefully I can use that at some point in my life."

For the present, however, Kenny's activities are centered around the John Cougar band. "Right now, all we have time to do is rehearse the album, make the album, rehearse the tour, do the tour, and then start rehearsing the next album. The whole thing—an album and a tour—takes about a year and a half. It's just that now, you've got to put out a *great* album. The album can't just have one single; it's got to have at least two or three because the competition is so great. And in this field, the turnover is so great. To stay in this business, you've got to work all the time, as if you'd never made it. So hopefully we'll keep at it for a little while. We just have to make the same simple things sound different and better, but without losing the original idea. You can lose focus real easy, so my job is to sit there and focus on time. Just lay down the groove and concentrate on making it feel good. If you can't groove, then you're not going to move anyone."

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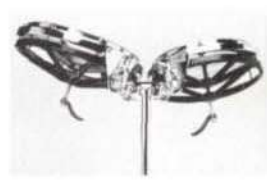

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by Kenny Aronoff

"Hurts So Good"

Photo by Eric Demme

"Hurts So Good," like many other songs played on the radio today, sounds technically basic and very simple. But if you listen carefully, there are many creative subtleties in the music. Hot licks and flash may catch a listener's ears, but that doesn't necessarily make a good song. The difficulty is in presenting a musical idea in its simplest form, but still keeping it interesting and exciting to the listener.

So the basic beat in this song is simple enough, but as you play through it you'll notice that some of the drum fills are played along with the hi-hat (measures 6, 10, 80, 82, 90, 109, 113). Playing the left hand on the hi-hat and right hand on the snare drum throughout the song can give you the flexibility to do fills while maintaining the beat or groove at the same time. The beat keeps going and the song doesn't stop moving.

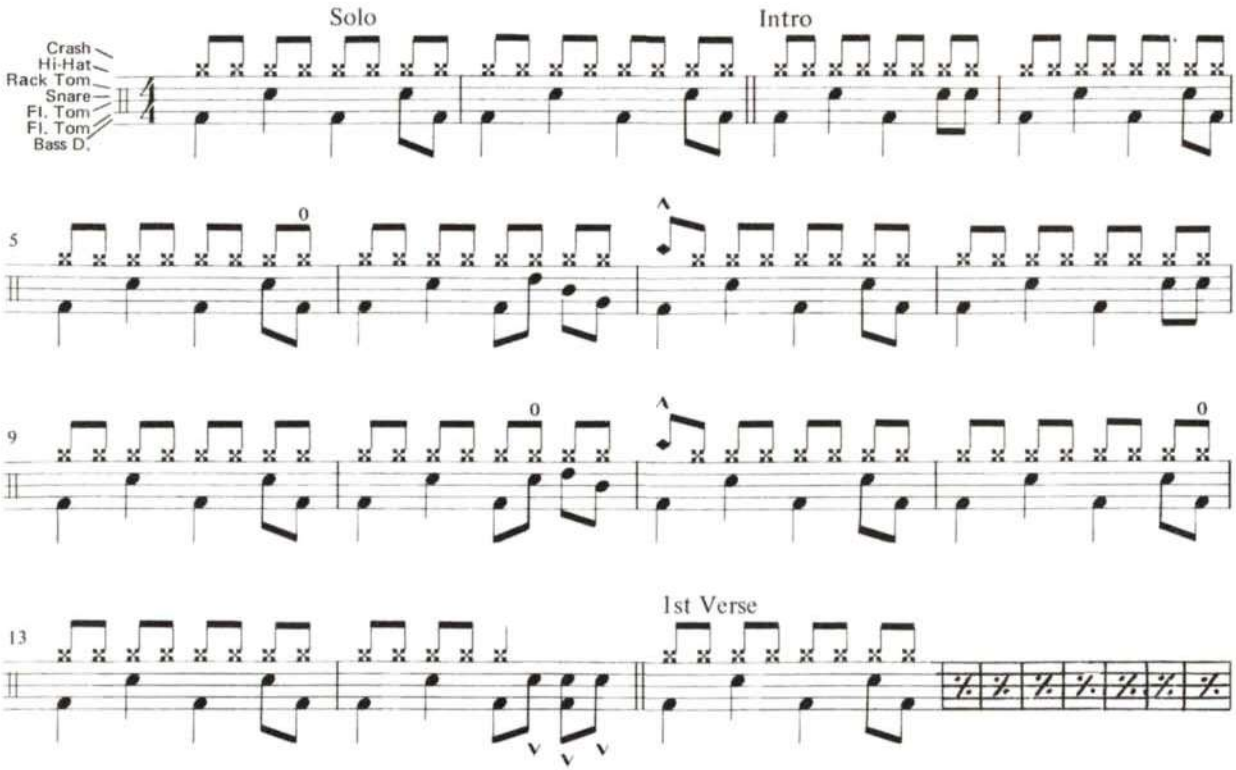
The beat itself is such a strong part of the song that if it were disrupted in any way, the feeling would be lost and the song would die. For example, in measures 24, 35, 52, 62, 69, 70, 87 and 95, the punches on the "and" of two or the "and" of four never interrupt the beat or groove of the song. Usually, a space is left after punches like these, but maintaining the beat through the punches keeps the song moving forward.

There were many opportunities to play fills in this song, so I tried to create as many variations as possible. There were two places to set up verses, so I consciously tried to set up each verse in a slightly different manner to keep the music interesting without creating a distraction from the song itself (measures 14, 41).

The same idea is applied to the choruses (measures 29-30, 56-57, 82, 90). Each chorus also had a different fill or set up. The idea was to be musical and creative, but not deviate from the basic feel of the song.

When recording "Hurts So Good," I realized that playing reversed gave me a different sound and some new ideas. It was almost as if I had added another cymbal or drum to my set. Because most drummers usually play the hi-hat and snare drum with hands crossed, reversing from that format can open up different creative possibilities.

Every band has a different approach to their music when writing, and every album that a band records introduces new approaches, strategies and ideas. The bottom line for a drummer is to establish a good beat for a particular song and then make that beat groove. Once you have accomplished this, then any embellishment or fill is just icing on the cake.



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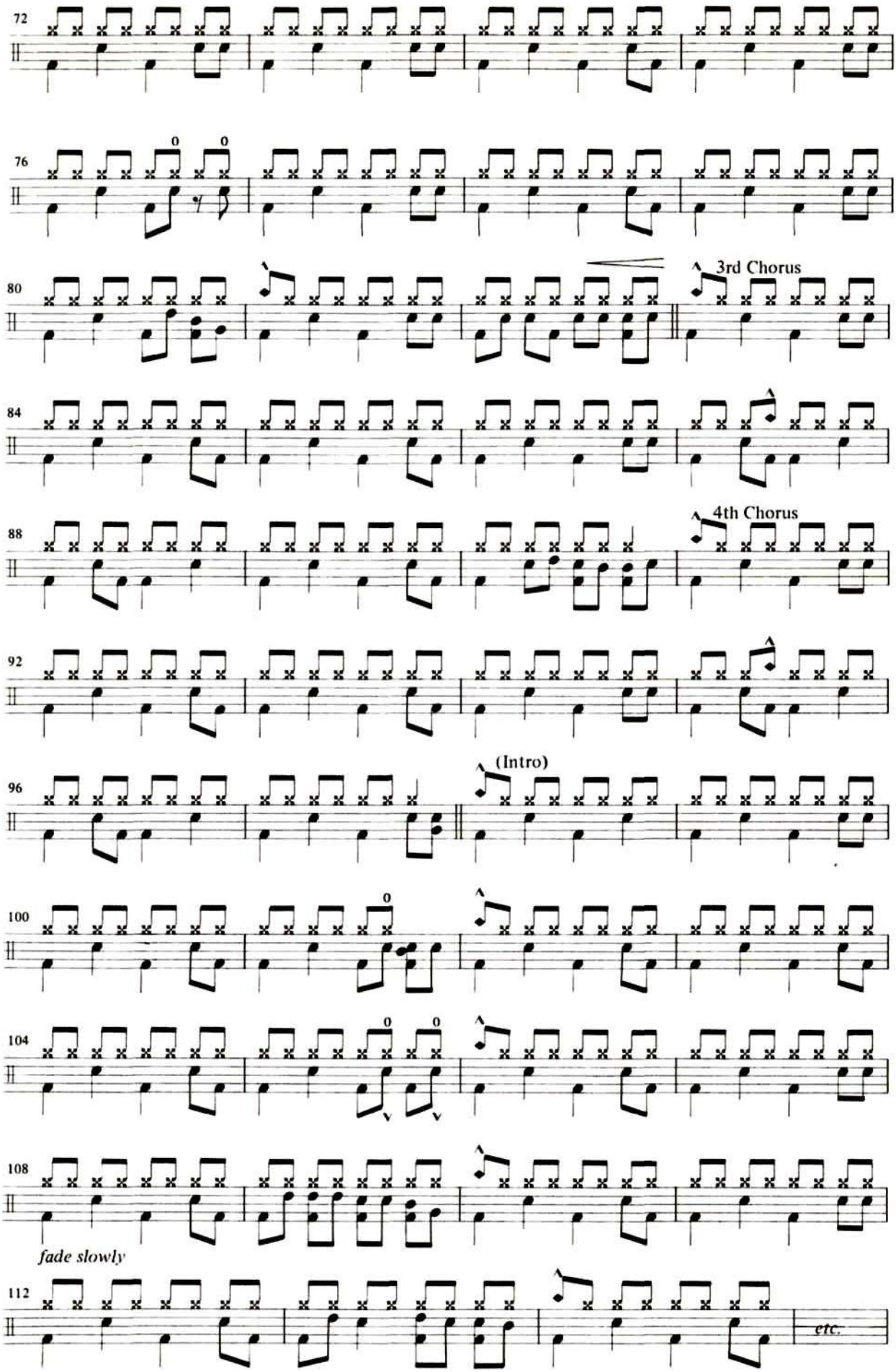
72
76
80
3rd Chorus
84
88
4th Chorus
92
96
(Intro)
100
104
108
fade slowly
112
etc.

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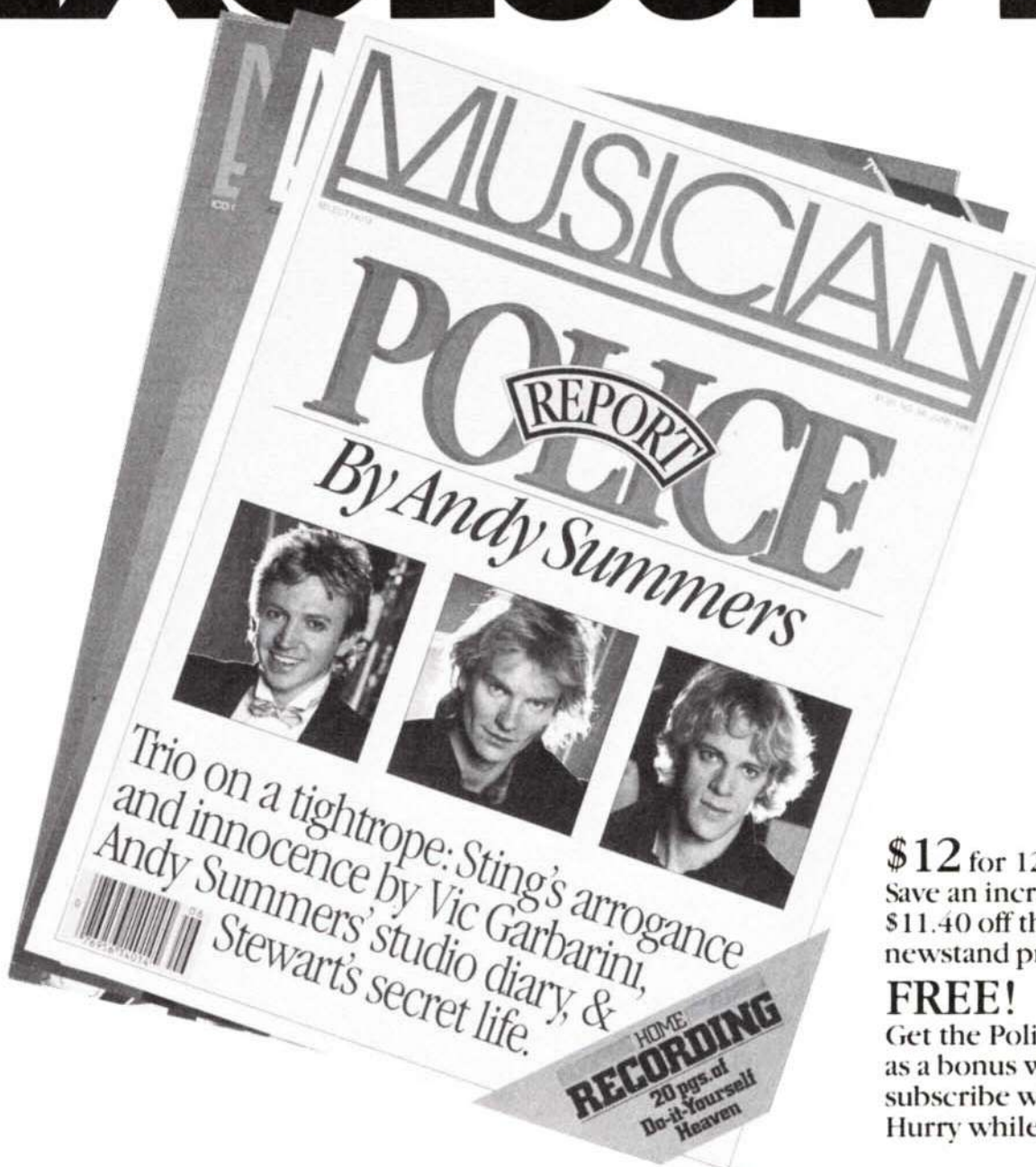

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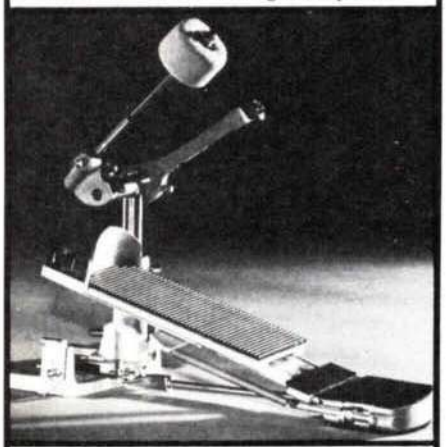

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Craney continued from page 27

of frustrating to be sitting back there, playing better than I had ever played without putting it to real use, though. I'd been provided with all the finest instruments I could possibly hope for and there I was sitting back there.

"When I practice, I usually start off with my warm-up, which is just really to play around, all over the place, whatever I can think of. Then if I stumble across something that's interesting and I like the way it works, I'll go back and dissect it and figure out exactly how it works and then improvise on that. I find teaching is helpful with that too, because when somebody is asking how something worked, once I explain it to them, I realize I'm just discovering it myself. A lot of the stuff I do is just from the hip. It really is. It's real effortless and always has been. It's just expression to me. I think of myself more as an artist than a musician, I think. With Jethro Tull, the lighting director wanted me to try to keep my solo similar each night so he could do his lights, and that was probably the toughest part of that gig. Once I'm into a solo, it's my time to just express myself."

With Tull and Ponty, he used his double bass drums a lot, but only uses them some of the time with Vannelli, who is a stickler about the drums and feels they aren't able to get the desired separation when he uses both drums.

"In the studio, it's good to have them there and have the fader up on it, because if we get into a moment of something where it works, it's great. In the band back home, the Torpedos, I was using the double bass quite a bit, just for fun. It isn't always shifting gears to two kicks and staying on them. I'll throw them in on a fast triplet figure or 16th notes and stuff like that. There's a lot you can do with them. For the readers who might be thinking about it or starting, the way I started way back was I just let my hi-hat foot wander around and a lot of little patterns came up, rather than just consciously sitting and trying to work it out. I just let it wander on the kick drum, rather than the hi-hat, and it worked out pretty well. I haven't found that I give any less attention to the hi-hat, though, because that is really my favorite piece and I lean on it quite heavily.

"I've been using the double with Gino, mostly live, and while it's only for certain parts, I like to have it. I don't overdo it and I wonder why these drummers who have a dozen toms and dozen cymbals wouldn't think to work a little on their other foot and have two bass drums. We're talking rhythm and pattern here. It just makes sense to me. There are drummers who say they can do everything on one. Fine, but I know what it's like to kick it in at the end of somebody's solo or something. Even my mother says when I get on two bass drums, that does it to her. I like to throw it in with two hands and two feet. It's got to be a real energetic situation or energetic section of what is going on and I like energy, so maybe that's why I like them. It takes a lot of momentum to get them in sync and do them right, and a lot of energy. Sometimes I miss it when I could be putting-it to good use if I'm sitting-in at some club or something. But it's hard for me to be objective, because I've always had it." Recently, Craney has been using the Drum Workshop double pedal in studio situations where he can't use two bass drums.

Craney likes a big set and is extremely pleased that he is endorsing Gretsch. He particularly likes their thin shells, and primarily uses 22" and 24" bass drums and the power toms in sizes of 8", 10", 12" and 13". He uses three floor toms " for the sake of staying limber," he jokes, which are 14", 16" and 18". He usually uses a 6 1/2" brass snare and a set of timbales off to his right. He endorses Paiste cymbals and uses a large variety including the 2002 China cymbals, four crash cymbals, a ride or two and little bell cymbals, in addition to his 14" hi-hats. His plans for the future include remaining in L.A., working with Vannelli and taking advantage of the musical environment. "I really like the little fill-in things, and now that I'm out here, whatever I can pick up just for fun." Last month he was recording with Glenn Hughes and Pat Thrall (Hughes-Thrall Band) and he is also hoping to get his own project off the ground with a band that is primarily Vannelli's back-up band.

"I love the idea of starting a band from the ground up again and doubling up on rooms, or whatever it takes, and working on something that you're really involved with. The other stuff is there and you can fall into that forever. You can go work in Vegas if you want and buy a couple of

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houses and cars and all that. My bag is still to play for a lot of people, hopefully for their enjoyment, on record, videos and on the road. I've always just tried to relax and let it all fall together because I believe in the gift I've been given. I'm simply a vehicle for it; it's certainly not a talent or that kind of thing. I try to stay physically and mentally on top of it so it can continue and I can play for people. When you're in front of 20,000 attentive fans, you have a responsibility to try to get something across to them and to do a good job. That's the bottom line. I want to do a good job and provide for my family. When I was young, I never dreamed about coming out to the West Coast or doing records or anything. It was all just kind of a nice chain of events. To be honest, I was always just very thankful for what was going on at the time. There were hard times, but I don't really have many memories of that. I just have fond memories and I have my folks and my wife to thank mostly. My folks backed me from age 12 all the way. I never worked a day in my life and they'd give me a welcome-home dinner and a going-away dinner within the same week if there was a gig to be done. My wife is the same way, so I have total support and that really makes a difference. I guess I just always expect the best. Too many people expect the worst and leave it at that. I have always been very fortunate. I've always been thankful for the things that have come along and for the gift I've been given."

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continued on page 120

STAYING IN TUNE

MD readers can write to Hal Blaine in care of: Staying In Tune, Modern Drummer Magazine, 1000 Clifton Ave., Clifton, NJ 07013

by Hal Blaine

Q. After spending a lot of time, I believe my technique is developing, although, when applied to the context of a song, I seem to be missing the point, being rhythmically inconsistent night to night and song to song. I wonder if this might result from intimidation? My equipment is generally left in the truck, which is a factor I have found difficult to overcome in my personal practice. Thanks for your consideration.

D.J.
Rapid City, SD

A. You should have a pair of sticks and a pillow to pound on at all times. If your drums are kept in the truck, that's a factor that can make a lot of difference. When you say you play inconsistently from night to night and song to song, I think that's a matter of experience. The more you do, the more competence you'll have and the better you'll play. I don't think you should be getting intimidated. I've said this before, but it's important: When you play your drums, play them with some authority. Don't be a little mouse back there fooling around. When you play something, *play* it. If you play it wrong then you play it wrong, but at least play it *out.* Play what you feel and I think in the long run, the other guys in the band will appreciate a good, solid foundation.

Q. I'm in the 82nd Airborne Division band's All-American Jazz Ensemble, a 19-piece stage band. We play all of the contemporary styles and I feel I have made giant strides in musical and career growth. But I don't seem to be progressing at the rale I want to. What I want to do is to take Christian music to a higher level of musicianship, the better to introduce Christ to others. What advice could you give me to help me regain that "forward momentum"?

D.B.
Ft. Bragg, NC

A. It sounds to me like you've reached a place in your career that's good. You *have* to reflect on where you want to go next. The fact that you're playing and working, period, is fantastic. Many people wished they were in your position, playing with great musicians and with everything paid for. There's a lot of Christian music being made on the West Coast. There's no reason why you shouldn't be part of the army of musicians doing this. Word Records out of Texas, is probably the biggest in the country. Contact them, talk to them and perhaps you can be part of their stable in the future. They are always looking for music and talent. Ralph Carmichael, on the West Coast, is the biggest man there in religious music. Let him know what you're looking for and, who knows?

Q. I'm 24 and have been playing drums on a continuous basis for three years. I started playing in part-time bands while working a day job. My love for drumming became an obsession and I decided to quit my job and take up drumming full-time. I want to become a respected, successful and innovative drummer but I seem to lack the confidence required. I consider myself to be a very ordinary drummer. Is it too late for me to learn to be a good drummer?

J.P.
Victoria, Australia

A. The confidence you need is something you'll have to learn yourself. It takes more than will, it takes inspiration and love. Often the right mate can instill this, or other people. Listen to and see as many other drummers as you can and let them light a fire under you. Read about people who have overcome hard times and adversity. Also, if you maintain only one level of interest, you won't find a balance in your life to sustain you through times when you're not playing. Remember that every time you pick up the sticks, you're getting better, so it's not too late. You're a young guy; hang in and the better jobs will come eventually. As for being an ordinary drummer, attitude has a lot to do with that. It's possible you're broadcasting a negative attitude toward fellow musicians and the audience so they aren't reacting to you and you feel you're not doing so well. Broaden your smile and when you lay a stick down, lay it down like a person who's *leading* that band. You have the reins, so dig those spurs in.

Q. I am 13 years old and have been taking lessons for four years. My mother recently bought me a Roy Burns trap set book. I just can't get the hang of it. Do you think it's possible to fulfill a career in drumming just playing by ear?

E.S.
Waverly, IO

A. Absolutely not! You have to use sticks. Obviously, I'm making dumb jokes. Get yourself a teacher who'll teach you to read. It might seem difficult now, but get in there and learn it. If you want to be a career drummer, learn it all; know what you're doing. If you want to be a weekend drummer and play by ear to the music that you know already, that's strictly up to you. In your case, you're 13 and you've got a long way to go. Get a teacher and go after it. Welcome to the club!

Q. I am a young drummer about to enter college. I have studied and practiced for many years, and I am loo much in love with drums and music to stay away from them for more than a couple of days without getting edgy. My fear is that I will have nowhere to practice or play unless I either form a band or convince the school to let me use a room in the music wing. I'd appreciate your help.

D.D.
Warren, MI

A. My suggestion is that you get that old drum pad and keep it handy. Keep your fingers happening and listen to lots of music. Don't let yourself rust out. Enjoy your college education while you're at it. It will go hand-in-hand with your musical career in the long run. How about the school band? I think you're probably worrying just a little too much about it. Another thing I want to mention is that you said that you're "too much in love with drums and music." Remember that balance point! Don't lose sight of everything else because you're going to wind up a crack-pot. Don't do that. Enjoy it all equally.

Q. My goal is to be the drummer for a vocalist or singing group like The Pointer Sisters, Barbara Mandrell or Engelbert. I am 31 years old and feel I have five or six years to reach my goal. I've played the lounge scene for many years, have a comfortable teaching schedule and have done jobbing dates. I have received many compliments about my time and style, but I feel I'm at a standstill. Can you suggest some action I could take?

K.Z.
Homewood, IL

A. Many of us feel the way you do. But it does sound like you're doing pretty well. I don't know what there is in Homewood that could help you get out of the rut you feel you're in. I would think that Chicago or Milwaukee, any place where there are more supper clubs you could work in as a house drummer for many different acts, would be a possibility. It sometimes happens that an act comes through and uses the house drummer and they really like what he's doing and they ask him to join them. Often, an artist will leave and, if their regular drummer gets sick, they think back to you 'cause they need someone who knows the act and can do it well. This *can* happen. It's a funny business. Hang in, try to find clubs, summer theaters, music fairs and places where acts come through, and try to work there.

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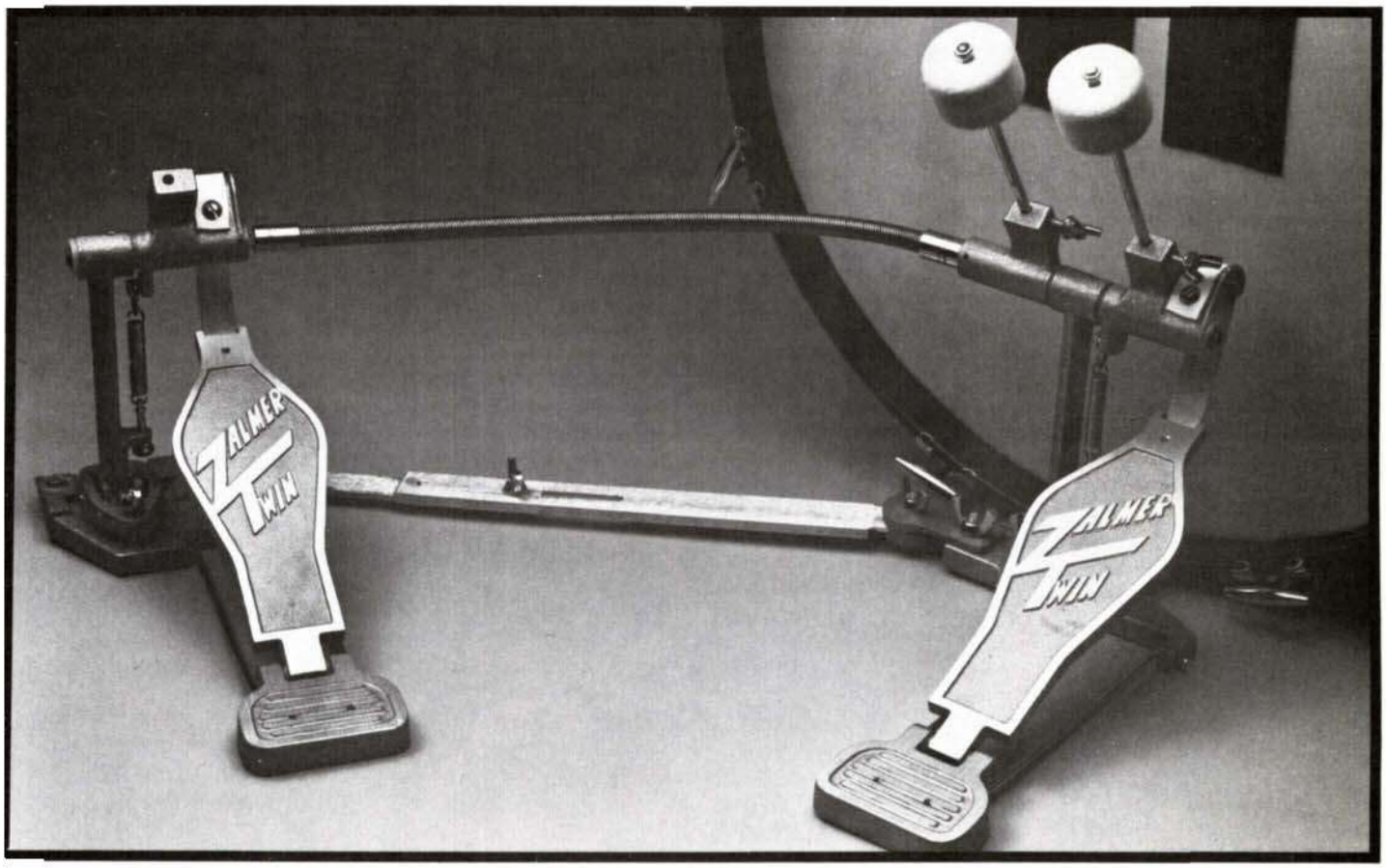

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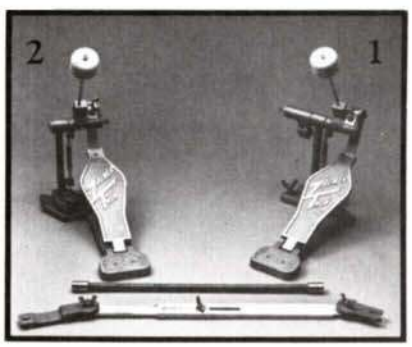

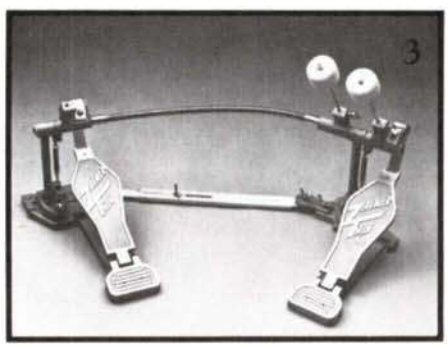

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EQUIPMENT REFERENCE

by Bob Saydlowski, Jr.

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MANUFACTURER	MODEL	SEAT SHAPE	BASE	SHAFT	TYPE OF ADJUSTMENT	PRICE
AIRCHAIR	—	round[4]	dbl. bred tripod	straight	sliding shaft	$124.50[5] 134.50
CB-700	3208T	round	tripod	straight	wing bolt:holes	$ 26.65
	3208	round	rocket	angled	wing boltiholes	$ 26.65
	4208	round	tripod	straight		$ 49.50
	5208	round	dbl.bred tripod	straight	wing boltiholes	$ 59.50
	7208	round	dbl.bred tripod	straight	sliding shaft[3]	$ 87.50
CMT	Spyder	saddle	pedestal	straight	air lift lever	$119.00
COSMIC PERCUSSION	CP339	round	rocket	angled	set screw	$ 29.50
	CP340	round	dbl.bred tripod	straight	sliding shaft[3]	$ 69.50
	CP341	round	dbl.bred tripod	straight	spiral shaft	$ 89.50
DRUM WORKSHOP	5100[1]	round	barrel	barrel	telescoping	$189.00
GRETSCH	4994	round	dbl.bred tripod	straight	sliding shaft	$ 88.00
	4995	round	dbl.bred tripod	straight[6]	swivel	$ 98.00
	4996	round	4-leg tubular	straight	hydraulic	$120.00
LATIN PERCUSSION	LP343	round	tripod	straight	sliding shaft	$ 65.00
LUDWIG	1023	round	tubular tripod	straight	sliding shaft	$159.00
	1020	round	tubular tripod	straight	set screw:holes	$ 72.00
	1027P[1]	round	barrel	—	none—fixed ht.	$193.00
NORTH	D-40	round	dbl.bred tripod	straight	sliding shaft[3]	$ 79.50
	D-45	round	dbl.bred tripod	straight	spiral shaft	$ 97.50
PEARL	D-700	round	tripod	straight	sliding shaft	$ 80.00
	D-800	round	dbl.bred tripod	straight	sliding shaft	$ 93.00
	D-900	round	dbl.bred tripod	straight	spiral shaft[3]	$120.00
PREMIER	PD1246	round	rocket	angled	wing bolt:holes	$ 65.00
	PD322	round	cast 'u' tripod	straight	wing bolt:holes	$ 99.00
	PD1244	round				$ 75.00
ROGERS	Samson	round	dbl.bred tripod	straight	sliding shaft[3]	$105.50
	R-380 Series	round	dbl.bred tripod	straight	spiral shaft	$ 69.50
	R-360 Series	round	dbl.bred tripod	straight	wing bolt:holes	$ 46.50
SLINGERLAND	882[1]	round	barrel	—	none—fixed ht.(24")	$230.00
	839	round	tubular tripod	straight	spiral shaft	$ 93.00
	880	round	barrel	—	none—fixed ht.	$175.00
	842	round				$ 98.00
SONOR	Z5810[2]	round	tripod	straight	spiral shaft	$230.00
	258122[2]	saddle	tripod	straight	spiral shaft	$289.00
	Z5803	round	tripod	straight	sliding shaft	$100.00
TAMA	6790	round	dbl.bred tripod	straight	spiral shaft	$112.00
	6795	round	tripod	straight	spiral shaft	$138.00
	6785	round	tripod	straight	sliding shaft[3]	$ 95.00
YAMAHA	DS-910	round	dbl.bred tripod	straight	spiral shaft	$125.00
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IT'S QUESTIONABLE

Have a problem? A question? Ask MD. Address all questions to: Modern Drummer, c/o It's Questionable, 1000 Clifton Ave., Clifton, NJ 07013. Questions cannot be answered personally.

by Michael Epstein

Q. I recently acquired a field drum manufactured by George H. Way Drums Inc., Elkhart, Indiana. The drum is in excellent condition and fitted with original, calf heads. I would appreciate any information concerning the manufacturing date and possible value to collectors.

K.C.
Medford, OR

A. Your drum was probably manufactured circa 1957-1960 and is, infact, a collectors item as they are no longer being made. Charlie Donnelly, our vintage drum authority, feels that the drum is worth anywhere from $150 to $250, depending on its condition. He also told us that George Way worked for Leedy until about 1955, when they were bought out by Slingerland, and he then went out on his own. After George died, Way Drums became Camco.

Q. I have noticed a few Yamaha endorsers playing kits which have deep shells. I have concluded that they have acquired these kits in Japan. Does Yamaha plan to export the deep shell, *Recording Series* models to the U.S.?

T.C.
Asheville, NC

A. Ken Kramer, of Yamaha, responded to our query as follows: "We do make the deep shell, power toms for certain artists, like Alex Acuna. Right now, we don't do it for the U.S., Japanese domestic or world market. We have the capability to make them but we're still doing market research and are concentrating, at this time, on our introduction to this country of our current series of drums.

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Q. I own a white live piece Rogers set consisting of 13", 14" and 18" toms. Someone told me that it's the *Londoner* model. Has Rogers ever built a set by this name and, if so, was it designed for a certain type of music ?

D.B.
Lancaster, PA

A. Rogers did build a series of Londoner *models; the* Big, *the* Greater *and the* Super. *What you own is the* Greater Londoner V (#431125). *On this model, the bass drum was 24" and the snare was a 5 x 14* Dynasonic. *The series was available for export only and featured larger size tom-toms, which were popular at the time. Inspired by the popularity of the Dave Clark Five in the early '60s, CBS-Arbiter in England requested that Rogers design a model with one part number, according to John Cermenaro of Rogers. This model is still being made. It is our belief that any type of music can be played on your set, though the sizes would indicate that rock is what the designers had in mind.*

Q. I am very much interested in the woodworking skills needed to manufacture the modern drum. Do you know anyone, either a manufacturer or school, that offers an apprenticeship program in drum making that I could communicate with about this?

R.P.
Mississauga, Ontario, Canada

A. There is no school that offers a course in drum making. We spoke to Joe MacSweeney of the Eames Drum Company who told us that if you want wood working as opposed to assembly-line skills, the best and most related approach would be to learn cabinet/furniture making. Also shipbuilding. They all utilize techniques of bending and shaping wood which are applicable to drum crafting. The custom, hand-made drum business is small and highly competitive with few openings for apprenticeship. Try contacting all *of the companies that you can and ask them directly what* they *are looking for, if anything. Visit as many as you can and learn for yourself. Al Duffy, from Pearl International, made the suggestion that you get in touch with the people who make Pearl's shells, Keller Wood. They're in Manchester, New Hampshire at (603) 627-7887. As you're a Canadian citizen, working in the U.S. could be a problem, so there's that to be considered as well. Good luck.*

Q. I have so many cymbals that I don't know what to do with them all. I'm looking for a way to mount more than one cymbal on the same stand. My heavy duty stands are too wide to fit through the cymbal. Can I cut a bigger hole in it?

A.K.
Syracuse, NY

A. How about a less radical approach? Pearl, Rogers and Stak-it Products offer a few different types of double cymbal mounts. You can use a Pearl, two-hole adapter and add a mini-boom. This will attach to a Pearl cymbal stand, giving you a cymbal mounted in the usual way plus the versatility of placing the lower cymbal closer or farther away than the top. Rogers offer a dual, ratchet-mount cymbal stand (54-2004) with telescoping tubes. You will be able to buy the attachment separately from the stand, or together as a single unit. They also have an attachment for a vertical, one-inch tube that projects at a 90-degree angle. It has an accessory clamp with a 3/8" rod cymbal tilter. The Cymbal Extension Assembly (56-1115) will fit on anything that has a one-inch diameter tube. Stak-it Products makes an attachment that screws onto the top of a stand in place of the wing nut. Care should be taken with stands that have metric threads. Order the right dimension.

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DON'T MISS THIS GREAT DAY IN PERCUSSION HISTORY!

UPDATE

by Robyn Flans

Carmine Appice has had a busy year, and, in fact, has been enjoying doing a variety of things since leaving Rod Stewart. Last December, he conducted a four-day rock drum symposium that he and his manager Allen Miller put together. He plans to run similar West Coast, East Coast and Midwest events on a continual basis.

He has a book on reggae coming out this year and has been active with two groups. The revived Vanilla Fudge released an album last month with the original members and original record label, and Carmine has also been recording and touring with Rick Derringer in a band they call DNA (Derringer 'n' Appice) on Boardwalk Records.

"A few months ago, I spent three days doing nothing but experimenting with drum sounds in the studio. Both the Vanilla Fudge and DNA albums will have the Carmine trademark, but I think it's an updated version of it. I like using electronics also. The DNA thing is more drurn oriented, real modern, sort of heavy Police sounding. We are working with the concepts of grooves and just added heavy choruses and instrumental verses. It's hypnotic, sort of like the Police, where they drill that groove into your head.

"My ultimate is to have a Top-10 drum single like Teen Beat' or 'Let There Be Drums,' but with respect. I used Sandy Nelson's drums on my song 'Drums, Drums, Drums' [on his album of last year] for good luck. A lot of radio stations played me, but they didn't stay on it because the sound was so weird, different from anything else. I've been sheltered with Rod Stewart because in the old days, when you were different, that was when you were happening."

Larry Carter is thoroughly enjoying being part of a new wave band, having come from a heavy metal background. After recording Romeo Void's successful EP "Never Say Never," their recent album *Benefactor* and touring through much of 1982, he finds new wave audiences more responsive than most.

"This kind of musical situation can be confining for a drummer, though," he admits. "It's confining in the sense that I can't play as intricately as perhaps other drummers in other bands, such as Bill Bruford in the King Crimson situation. But then, King Crimson is King Crimson and Romeo Void is Romeo Void. I enjoy what I'm doing and just laying down a solid beat that you can dance to. My theory to drumming is less is more. Robert Fripp once said that if a drummer can play something another instrument can play as well, then let that instrument do it."

Rod Morgenstein's life has been full of changes in the last several months. "Last summer, the Dregs technically split up for a while because there were a whole lot of business-related problems. It came to such a head that it wasn't enough to just have that fun of playing on stage for an hour and a half. I guess it happens to a lot of bands, so we didn't do anything for about a month and a half. Then everybody got the itch to play again, so we started up again and our violinist [Mark O'Connor] went off to pursue other things, so that was a scary thing in itself, thinking how we were going to go over. Fortunately it worked out. But at this point, the Dregs have decided to postpone recording the next record for a while. We're going to cease for a while and Andy [West, bass], T. Levitz [keyboards] and I are going out on tour with Paul Barrere, the guitarist/singer with Little Feat. Back last spring [a year ago], we recorded a record with him. Paul was real excited about the record, but he did tell us, after the fact, that he was somewhat worried because he had only seen us in the Dregs format and as far as my drumming, he wondered if I would be able to simplify my playing. Fortunately it worked out great and he asked how we could work it out so we could be a part of the whole thing and not conflict with the Dregs. So it's working out perfectly. While our band didn't really know what it was going to be doing, this just fell right into our laps.

"I'm looking forward to getting into this other thing because when I think about it, I've been playing a repertoire of 40 or 50 songs in the last seven years. It could be a lot of fun being on stage in a completely different playing situation. It's been seven years with the Dregs and I guess now we'll see what it feels like to not play in the band for a little while. It's not like we're breaking up. I'd hate to see that happen. I'm trying to look at everything in a positive way rather than dwell on the negative. Whatever happens is going to happen. I just want to enjoy whatever time I have here."

An update on **John Robinson** reads more like a book. In addition to his role in Rufus and an album which was released in the spring, he's been steadily working a variety of studio gigs. Among them, last fall he recorded Julio Iglesias' recent album, the Pointer Sisters' album, music for the film *Nightshift,* Lionel Richie's last album, Brenda Russell, Sergio Mendez, Chris Christian, the Temptations and Paul Anka's current album. Last September to November, John toured with Glenn Frey as well as performing a three-day stint with Quincy Jones in Seattle which proclaimed March 11-14 "Quincy Jones Day." In celebration of his 50th birthday, all proceeds went to Quincy Jones' High School and the concert was taped for cable TV. Also look for John on Natalie Cole's and Larry Graham's summer releases. In addition to working on Tavares' and Donna Summers' last albums, listen for John on both their new releases due this summer. Robinson has also done the last three Jeff Lorber albums and can be heard on the upcoming Randy Crawford and Manhattan Transfer releases.

Look for **David Fore** on D-Day's summer release. **Carlos Vega** on Beverly D'Angelos next album. Steve **Ferrone** on Jeffrey Osborne's LP, released last month. Look for **Hal Blaine** on-camera in a Chevrolet spot, the first two-minute commercial. **Roy Haynes** on drums with Chick Corea, now on the road. Listen for **Phil Ehart** on the new Kansas album, to be followed by a nation-wide tour this summer. **Justin Hildreth** on drums for Joan Armarrading's current tour. **Stewart Copeland** on the road with the Police. **Tris Imboden** can be heard on some of the *Stayin 'Alive* soundtrack as well as on Kenny Loggins' "No Dancin' Allowed," for the soundtrack of *Flash Dance.* **Craig Krampf** also on *Flash Dance* soundtrack on a tune called "Where the Heart Is," written by Krampf, Duane Hitchings and Kim Carnes. Krampf is also on Hank Williams, Jr.'s, Josh Leo's and Kim Games' upcoming summer releases. **Peter Carrol, Jr.** on last month's Atlantic Starr album. **David Robinson** on tour with the Cars this summer. **Keith Knudsen** on Karen Brooks' summer release. Iron Maiden drummer **Clive Burr** replaced by **Nicko McBrain** (album released last month). **Yogi Horton** is now in a group called Chew comprised of session players, led by Ray Chew. They signed a multi-album deal with Capitol and their first release was in April. **Derek Hess** is the drummer on the Alan Collins Band album which was released in May. **David Samuels** will be touring with Spyro Gyra this month, including appearances at the Kool and Playboy Jazz Festivals.

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INDUSTRY HAPPENINGS

SHAUGHNESSY SALUTES BUDDY

Recently, Ed Shaughnessy paid tribute to Buddy Rich on *The Tonight Show*. Johnny Carson announced Ed's feature spot as a tip-of-the-hat to Buddy who had just been released from the hospital after open heart surgery. Shaughnessy was in fine form. In addition to his own inimitable style, Ed gave viewers a close-up look/listen to some clearly Buddy Rich inspired technique.

REMO/PRO-MARK TO HOST CHICAGO DRUMMERS

A six-hour Remo/Pro-Mark Hands-On Drum Clinic, featuring Louie Bellson, Billy Cobham, Harvey Mason and other top performers, will be held in Chicago on June 22, 1983.

The admission-free event will be staged from 2:00 to 8:00 PM at DePaul University's Music Building, 804 W. Belden, and will also feature famed timpanist Vic Firth and hand-drum authority Glen Velez.

The entire line of Remo/Pro-Mark percussion products, including the latest pre-tuned series drums, will be available for "hands-on" testing and comparison by all participants.

ROY BURNS JOINS HANICH WORKSHOPS

Roy Burns has been appointed Educational Director of the Hanich Music Workshops. According to Roy, "Nothing like this has ever been attempted in our industry. Nick Hanich is launching a comprehensive program of clinics, master classes and seminars at a time when schools are cutting back on music. In order to avoid any possible conflict of interest I will be involved in the educational program only."

Owner Nick Hanich says, "We are bringing in top professionals in all areas of music on a regular basis. We are naturally thrilled to have someone like Roy lead our program."

Manager Wally Itson urges anyone interested in obtaining information about the Hanich Music Workshop to call toll free (800) 423-6583. California residents call (213) 966-1781.

Alex Acuna, Harvey Mason, Ed Shaughnessy and Dave Garibaldi are scheduled for Solo Master Classes.

ZILDJIAN DAY IN CHICAGO

Following the success of last winter's "Zildjian Day in L.A.," the Avedis Zildjian Company has announced that another Zildjian Day will be held on June 12, in Chicago. Featured clinicians will include Steve Smith, Tommy Aldridge, Alejo Poveda, Bernard Purdie, Larrie Londin, Steve Gadd and Ralph MacDonald. The day-long event will take place at the Granada Theatre, 6427 N. Sheridan Road in Chicago.

For further information concerning ticket availability and clinic schedules, contact Zildjian Field Manager Ron Stevenson at (217) 384-1096.

DRUM WORKSHOP ANNOUNCES EDUCATION DEPARTMENT

Drum Workshop, Inc. is-proud to announce the formation of their new Education Department. D.W.'s educational services combine an active clinic-program and a series of fact sheets by leading percussion artists.

The current list of Drum Workshop fact sheets include: *Nick Ceroli*(Big Band Interpretation), *John Hernandez* (Drumming In The '80s), *Colin Bailey* (Bass Drum Technique) and *Sinclair Loll* (Putting It In The Pocket). Upcoming early in 1983 will be *Fred Gruber* (Finding The Right Teacher), *Burleigh Drummond* (Using Your Influences), *John Fetraro* (Building A Career). This literature is available at no charge through music stores supporting D.W. products or directly from Drum Workshop.

For further information please contact Drum Workshop at: 2697 Lavery Ct., Unit 16, Newbury Park, CA. 91320. (805)499-6863.

YAMAHA TO DISTRIBUTE ZILDJIAN

The Avedis Zildjian Company is pleased to announce that Yamaha Musical Products, a division of Yamaha International Corporation, will be distributing Zildjian products throughout the United States.

The new distribution arrangement was confirmed by R. Avedis "Rab" Zildjian, Vice President of Sales, North America, and Yamaha's Percussion Development Manager, James Coffin, at a recent industry trade show.

Yamaha will be selling the full Zildjian product line to drum shops and musical instrument dealers in all parts of the country. Yamaha will initially distribute Zildjian products through their central warehousing facility in Grand Rapids, Michigan.

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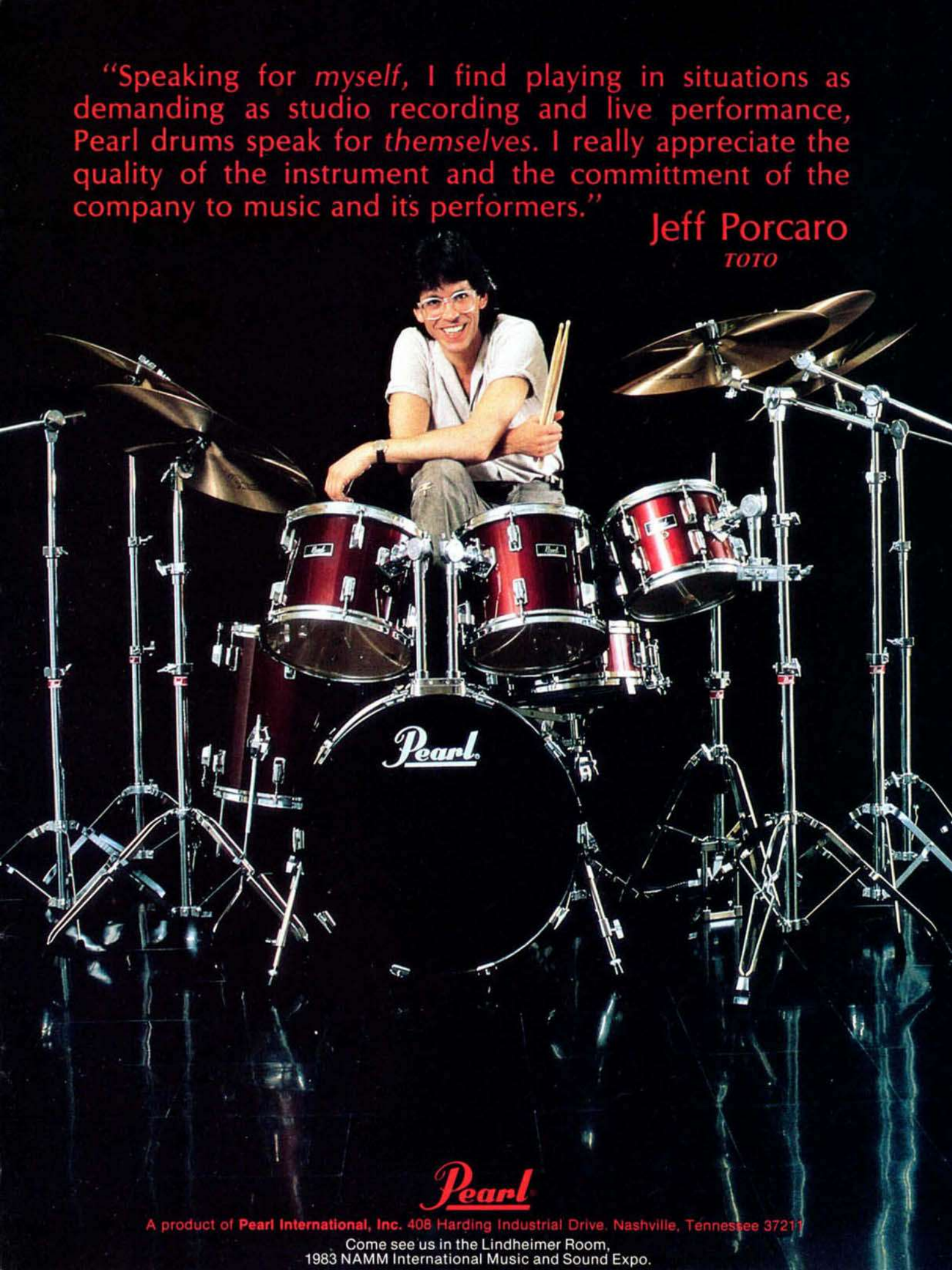
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Paiste America, Inc. announces another breakthrough in sound innovations and cymbal design: The new *Inverted China.*

Drummers no longer have to turn their China cymbals upside down. Paiste has made the underside of the conventional China the top of the *Inverted China,* and added a large bell. Now you have all the sound colors you need on the same side of the cymbal.

The *Inverted China* has a strong bell sound for Latin/Rock or offbeat patterns that never existed in a China before. The *center* or *ride* area of the cymbal has articulate stick definition that's needed for 16th-note feels or fast rock tempos. The fold of the China explodes when you hit it, which gives you the powerful accents that are needed for contemporary music.

This new cymbal is being spotlighted at the June NAMM Show in Chicago. For more information: Paiste America, 460 Atlas Street, Brea, CA 92621. Or, 800-854-4650.

REMO PRE-TUNED MARCHING DRUMS

Two low-cost marching drums with pre-tuned chrome-trimmed drum heads that never need tensioning or adjustment have been announced by Remo, Inc.

Aimed at the junior band and drum-and-bell corps market, the 14x22 bass drum and 10x14 snare drum feature lightweight *Acousticon* shells with white finish, and come complete with appropriate carrying strap and drumsticks or beaters.

The *PT-9214-MS* Marching Snare is equipped with outside snares and replaceable *PTS Ambassador Bright* batter and snare side heads.

For more information contact Remo, Inc., 12804 Raymer Street, North Hollywood, CA, U.S.A. 91605.

HARDY "STAND-OFF" MIC HOLDER

Hardy Technologies introduces the *Stand-Off* microphone holder for drums. Designed for studio and road work, the device fastens to any tension rod, accepts all standard mic' adaptors, weighs seven ounces, and features a three-inch foam shock mount contained in a *Lexan* housing. The holder can be used on tom-toms, bass drums, snare drums and congas. *Stand-Off is* available from select dealers or write: Hardy Technologies, Inc., PO Box 4124, Elkhart, IN 46515.

LP ESOTERIC SERIES

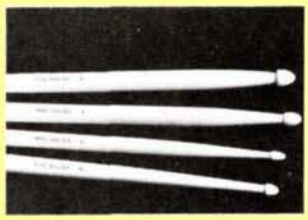
After over a decade and a half of LP's line of cowbells, they have developed the *Esoteric Series* of cowbells for the natural sound. They cover the entire range of musical applications.

The smallest detail has been attended to—including an oversized wing screw engaging an extended thread for more secure tightening and long life—to bring you the ultimate in contemporary sound.

RHYTHM TECH "SMOOTHER" TAMBOURINE

The new Rhythm Tech Tambourine now incorporates a smooth, rounded radius on the edge of its frame. This new radius edge extends the full playing surface on both sides, allowing the tambourine to be even more comfortable and easier to play for longer periods of time. There are no sharp corners to scrape your hand or hold you back from playing as hard as you like. For more information, write: Rhythm Tech, 511 Center Ave., Mamaroneck, NY 10543.

BALTER SNARE STICKS



Michael Balter, producer and designer of Mike Balter Mallets, is happy to announce the new Balter Concert Snare Drum Sticks.

Each stick is made from hand-selected hard rock maple. Each pair of Balter sticks is guaranteed against any defect or warpage. There are four models from which to choose.

See the complete line of Balter mallets and sticks at your local dealer or write: Mike Balter Mallets, P.O. Box 531, Northbrook, IL. 60062.

WORLD PERCUSSION ACRYLIC CUICAS

Now available from World Percussion, Inc., 11x10 acrylic cuicas from the Gope factory in Sao Paulo, Brazil. The cuica is the Brazilian friction drum that is played by stroking the bamboo stick attached to the calfskin head, while applying finger pressure to the outside of the head. The sounds created vary from a driving, rhythmical "bottom," to an eerie, animal-like howl. The acrylic body is transparent and comes in assorted colors. Replacement parts are available from World Percussion, Inc.

For further information and catalog, send $1.00 to World Percussion, Inc. P.O. Box 502, Capitola, CA. 95010.

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When I heard that Ibanez had come up with a new line of microphones designed exclusively for use with drums, I was anxious to hear the results. If you have experience with miking drums, you know how their sound can present a problem. And because drums *are* so unique as a sound source, it's important that each area of the set is handled in the right way. Now, Ibanez has virtually eliminated drum miking problems with the introduction of their Tech II microphone line. The Tech II line has been carefully designed to accomodate every aspect of percussive sound, from the splash of a cymbal to the kick of your bass.

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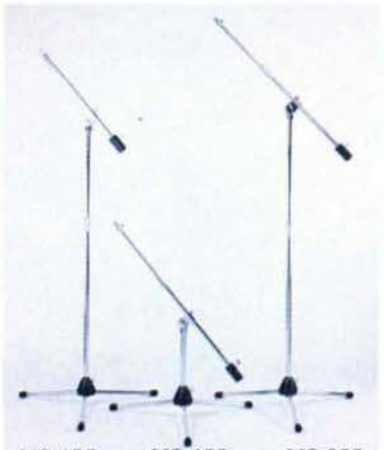

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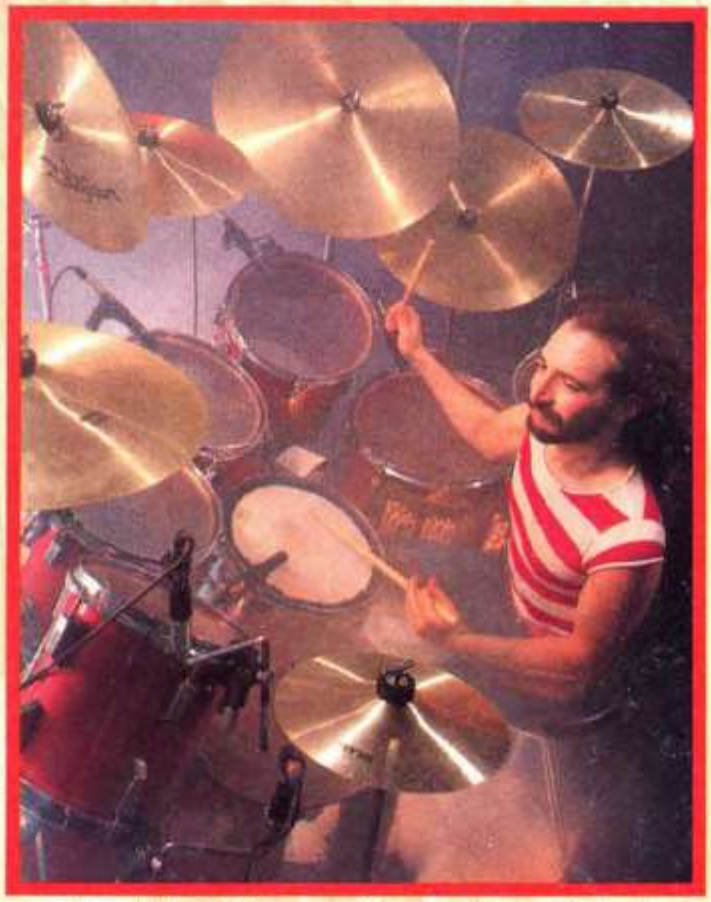
WHEN STEVE SMITH RIDES HIS ZILDJIANS, YOU'RE IN FOR AN EXCITING JOURNEY.



Flying high with the success of Journey, Steve Smith is one of the most versatile and talented drummers in music today.

Steve grew up just around the corner from The Zildjian factory. Of course, for the past few years he hasn't been around all that much, what with his touring with Jean Luc Ponty, Ronnie Montrose and of course the enormously successful group, Journey. However, recently Steve took a break in his wild schedule and had a chance to sit down and talk with us.

On Starting Out. "I started out playing in the fourth grade when I was nine years old and had a really good teacher. When I was in high school I got serious about playing and I got a job as a paper boy to save money to buy cymbals. My teacher used to bring me to the Zildjian factory so I could go in and pick out my own set of cymbals."

On Rock and Roll. "After college I had a lot of experience playing jazz and fusion and I had virtually no experience playing rock and roll professionally except for some high school rock things. I really wanted to follow that direction, because nowadays a drummer has to play rock and roll as well as jazz in order to be well-rounded as a musician."

On Zildjians. "The kind of music we play with Journey demands a lot of power. I've found that the cymbals in the Zildjian rock line are the only ones that can really do the job for me—that can carry the big halls and not sound thin. Zildjian cymbals have extraordinary projection but at the same time they have this wonderful, full musical tone. I also particularly like the Ping Ride—I got my first one back in the eighth grade and I've been playing one ever since."

On Career. "You know if you should get into music. It's something you can just feel. If you have to ask yourself the question, then don't bother. Being a musician isn't just a career it's a way of life.

"I find that most successful musicians don't think about success as much as they think about being a good player or songwriter. To try to focus on success is a little too contrived and usually just doesn't work."

If you're a serious drummer, chances are overwhelming that you, like Steve, are already playing Zildjians. Zildjian: a line of cymbals played by drummers on six continents—a line of cymbal-makers that spans three centuries.

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